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ABSTRACT

This resource unit is designed to be integrated into a secondary school art foundation course. The unit is aimed at providing connections between the views and purposes of art and the students' environment. Connections are made between art and world-wide views of art cultures, communities, families, and the individual student. The unit lessons, which follow a discipline-based art education format are: (1) "The Real Me," which focuses on self-portraiture; (2) "Changes and Constants," a comparison of the past and contemporary roles of the family, stressing the diverse nature of families; (3) "Traditions," has students creating a print edition, while defining the varied traditions of their communities; (4) "Symbols of Culture," focuses on sculpture and assemblage as an art form; and (5) "Viewpoints" has students creating a class mural representing a worldwide view of cultures and purposes of art. Student handout sheets, "Aids for Activities," and "Supplemental Materials" conclude the guide. (MM)

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Celebrations of Diversity

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A Supplementary Unit for Secondary Art Foundation

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Celebrations of Diversity

A Supplementary Unit for Secondary Art Foundation Course

Table of Contents

Definition of Unit ..... pages 1 to 16

Unit Plan Spreadsheet ..... Unit page 1

Lesson 1: The Real Me ..... Lesson 1 pages 1 to 6

Lesson 2: Changes and Constants ..... Lesson 2 pages 1 to 4

Lesson 3: Traditions ..... Lesson 3 pages 1 to 9

Lesson 4: Symbols of Cultures ..... Lesson 4 pages 1 to 15

Lesson 5: Viewpoints ..... Lesson 5 pages 1 to 6

Handouts ..... pages 1 to 22

Aids for Activities ..... pages 1 to 14

Supplemental ..... pages 1 to 10d

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Celebrations of Diversity

"Celebrations of Diversity" is designed as a unit to be integrated into any existing secondary school art foundation course. The unit provides a life-orienting and cultural-critical thematic approach that is often missing within art curricula. The main objective of the unit is to provide connections between the views and purposes of art and the students' environment. Connections will be made between art and world-wide views of art, cultures, communities, families, and the individual student.

Content/Skill Focus

The unit is designed to accommodate the following concepts:

--The needs of the diverse population base of the average classroom

--The integration of the components of a disciplined-based art education program (i.e., art history, art criticism, aesthetics, and art production)

--The integration of social studies concepts (i.e., diversity of individuals, families, communities, and cultures)

--The introduction of other art disciplines (i.e., music, dance, drama, and language arts)

--The incorporation of the National Standards for art education

--The ability of art to make connections between these diverse components

The general content of this unit is portrayed through its thematic approach of "Celebrations of Diversity," in which diversity among individuals, families, communities, and cultures is emphasized and celebrated. This thematic approach facilitates an interdisciplinary connection through exposure to the art disciplines of dance, music, theater, and language arts, as well as the other disciplines of social studies, humanities, geography, and history.

The content for this project includes a broader, relevant approach as to how art functions throughout cultures. Art making is put within the context of culture and hope-fully within the context of each student's life. Awareness for why, how, when, and

where art is created is emphasized, including the contextual aspects of social, political, economical, philosophical, and gender issues.

The course introduces the basic philosophies and historical influences that affect the production of the culture's art forms. Through such reviews, students will achieve a better understanding and appreciation of their own individual culture and recognize the importance of its art forms.

The underlying structure of the course is the roots of America's artistic culture, the Western civilization, while emphasizing the diverse and numerous ethnic, cultural, and religious roots of art and culture. By surveying many cultural heritages and then interrelating them with Western traditions, the students can establish roots of artistic heritage that are unique and diverse. The changing ethnic composition of student populations will be addressed and celebrated.

This course also involves the issues of women artists and other minority groups, ethnic, and religious distinctions, and the role of minor art forms, including architecture, folk art, and contemporary art.

The unit includes five lessons, each requiring approximately four to five hours of class time. The lesson titles and the general concept of the lesson are as follows:

1. **The Real Me:** Using the subject matter of self-portraits, students will take an Introspective look at their personality attributes, stressing the diversity and uniqueness found among students.

2. **Changes and Constants:** Using the theme of families, students will compare past and contemporary roles of family, stressing the diverse nature of families.

3. **Traditions:** Using an abstract approach, the students will create a print edition, while defining the varied traditions of their communities.

4. **Symbols of Culture:** Using the art form of sculpture, the students will create an assemblage which illustrates the symbols of their culture.

5. **Viewpoints:** Using the theme "Celebrations of Diversity," the students will create a class mural representing a world-wide view of cultures and purposes of art.

The unit will also include the following content/skill focus:

Art Production:

1. Self-portrait drawings, both realistic and expressive
2. Triptych painting using the theme of families and artist's intent
3. Abstract print using traditions from the students' community, pre-planning, and formal qualities of art
4. Three-dimensional work using symbols found within a culture and creating an exhibit display
5. Class mural depicting various aspects of art and culture and art production processes

Art History:

1. History of portraits and self-portraits
2. Portrayal of the theme of families throughout art history and the history of triptychs.
3. Abstract approaches in art, classifications of art forms, and women artists and issues
4. Role of an art historian and the context of art forms
5. Purposes of art

Art Criticism:

1. Criteria for critiquing
2. Judgment or informed preference and personal preference
3. Overview of criticism model using description, analysis, interpretation, and judgment
4. Interpreting from personal experiences and informed positions
5. Cultural prejudices and connection of cultures through art

Aesthetics:

1. Realistic and expressive views of art

Aesthetics continued:

2. What is beauty (ideal or norm) and hedonist theory
3. Formalist and feminist theories and hierarchy of art forms
4. Institutionalist and instrumentalist theories and role of art institutions
5. Role of an aesthetician and purposes of art

Instructional Strategy

The format for instruction is: motivate, teach, practice, and assess. While these appear to be simplistic terms, they are critical to the success of this curriculum model. The motivational components are designed to have the students describe what they see, define what is beautiful and what is art, play, and inquire. The teaching components are varied--discussion, demonstration, visualization, integration, exploration, and supervision. The practice strategies include activities in inquiring, choosing, applying, discovering, defining, searching, resolving, speculating, designing, connecting, sorting, identifying, describing, discussing, reflecting, playing, projecting, and learning. There are specific objectives requiring the application of skills that relate to the discipline itself. Other objectives encourage affective changes within the students' personal lives. Enrichment activities extend the practicing further by having students reflect on the mutlifaceted roles of art. Evaluation strategies are related directly to the practices and are meant to evaluate outcomes and learning.

Another important aspect of the instructional strategy is that not only are the four disciplines of aesthetics, history, criticism, and production integrated, but also the order in which they are taught varies from lesson to lesson. This direction allows emphasis along with integration. The order of instruction is outlined in the instructional materials provided in each lesson and is also given in the overview of the unit found at the beginning of the lesson materials. There is a small number in the front of the concept under each discipline to distinguish the order that those concepts are to be taught in each lesson.

Delimitations

The unit is designed to fit within the larger art curriculum models already produced. This unit is meant to be part of an art foundation semester course and could be the introductory unit to the semester course. The unit could also be put anywhere within the scope and sequence of the course, since it is designed to support any existing curriculum. If the unit is placed towards the beginning of the semester, further instruction might have to be given in the following areas:

--Structures of art: elements and principles and art terminology

--Processes and techniques: application of paint, using proportion and scale, approaches to design in three-dimensional objects

--Overview of art history: general understanding of when and where cultures and civilizations were developed, styles and stylistic tendencies, some landmark artists

--Cultural background of the class: modifications should be made in the examples given in the instructional information to reflect the cultural base of the class (Note: the majority of the examples in the lessons come from the African cultures because most instructors and students are not familiar with various African cultures or concepts)

--Interdisciplinary structures within the school system: involvement and integration with other art disciplines and other subject matters within the school are recommended

Projected Results

This broad study of art is intended to teach students to respond to art works within their cultural contexts and within the context of other cultures. Topics in art can be studied from several ethnic and cultural points of view which can contribute to the understanding of the relationship between art and society, allowing students to realize common cultural values that deal with the social, political, economical and philosophical aspects of their cultures. This approach will assist students to create art with increased

personal and social meaning.

The unit is developed to encourage curiosity and inquiry, minimize competitive situations, and celebrate diversity. This approach is meant to bridge the gap in curricula that over-emphasizes production and is often Western-European centered. This timely approach will help students become globally literate with articulation and feeling that extend beyond their cultural borders. The students will connect on commonly held notions of beauty, value, and creativity, and yet be able to recognize and celebrate their own diverse attributes.

Description of the Individual Components of the Curriculum

The components of art history, criticism, aesthetics, and art production are defined in the following section. Evaluation and the criteria for choosing images are also discussed.

Art History

The approach for the art history instruction is a combination of inquiry (application) and information. There are few areas in the curriculum where specific facts are required. A myriad of facts, like title, artist, date, style, media, and/or size, is not necessary at an introductory level. The students are encouraged to assimilate larger concepts. For example, rather than distinguish between Jackson Pollock and Willem de Kooning, or between Abstract Expressionism and Abstract Formalism, the students are taught about abstraction through viewing abstract and naturalistic sculptures from various African cultures. This concept is reinforced with information showing how Western artists were inspired by African sculpture and a brief overview of several Western abstract artists. Images are shown to reinforce learning, but the students are not required to identify specific artists, works or styles.

Knowledge is more concept-driven, as the students learn about larger aspects of art. Some of the concepts covered in the art history area of the curriculum are as follows:

--Views of art (i.e., expressivist, formalist)

--Approaches to art and stylistic tendencies (i.e., abstraction, realism)

--Classifications of art (i.e., fine art, decorative art, folk art)

--Purposes of art (i.e., religious, self-expression)

--Themes in art (i.e., families, diversity)

--Art forms or modes (i.e., assemblages, printmaking, triptych)

--Processes (i.e., inquiry, investigation and interpretation)

--Context of art (i.e., original and institutional)

The knowledge base is broadened further by looking at the various concepts from differing viewpoints. For example, abstraction is looked at from different cultures, different chronological periods, different artists, and styles. These concepts are then integrated with the other disciplines of criticism, aesthetics and production to form a network of knowledge.

The applying of knowledge is achieved through the following activities:

--Learn the role of art historians, while discovering the context of contemporary and ancient artworks. Students use inquiry, investigation and interpretation in these activities.

--Learn the role of art institutions by discovering the original context of art works and then designing the institutional context of the exhibit.

--Learn about the classification of art forms from various cultures by finding visual examples of those classifications and then applying that knowledge while determining the hierarchy of art forms within cultures.

--Learn about purposes of art, by finding examples of the purposes of art from their culture. Students also "discover" purposes of art that are unique to their culture.

The evaluation strategies of art history are diverse also. Some of them are student generated self-evaluations (i.e., Learner Reports). Most are related through the completion of an activity (i.e., Articulate, Inquiry, Cultural Context, and Viewpoints).

Many involve a type of image identification, where the students are required to find visual examples of various concepts (i.e., classifications of art forms, purposes of art). Other strategies relate to the lesson or unit and are in the form of pencil and paper tests.

Criticism

The underlying structure of the criticism area of curriculum is the criticism model incorporating description, analysis, interpretation, and judgment. The students develop skills by participating in activities for each individual component (i.e., Critical Criteria [judgment], Interpretations, Design Chart [analysis], and criticism game [description]). The students are then presented a variety of instructional strategies to develop each individual component further. For example, in interpretation the students learn the difference between personal and informed interpretations by interpreting an art work without any background information and then reinterpreting it after receiving background information. In judgment, the students learn about pre-judging, judgments based on personal preference, judgments based on criteria, how to establish that criteria, and how to give rationale to support their judgments. They also participate in activities that provide an overview of the entire criticism model (i.e., Art Criticism).

The students apply their knowledge of criticism by participating in a variety of critiques. They critique the following:

--Their own works from their viewpoint and from the viewpoint of an artist

--Another student's work, according to the student/artist's intent

--An art work from a landmark artist

--A contemporary installation

--An art work from another culture

--An art work from the viewpoint of The World of Art

The students are also introduced to the concept of cultural prejudices and bias. In order to remove bias, they are encouraged to make connections between art concepts (i.e., purpose, media, modes, approaches, themes) and art forms from various

cultures. The students also make connections between art and the disciplines of music, drama, dance; other subject matters in school; their community; their family and themselves. This activity of connections will help the students to base their opinions on informed judgments rather than prejudices.

The evaluation strategies for criticism are generally related through the completion of an activity (i.e., Artist's Critique, Critical Criteria, Art Criticism, Interpretations, and Connections). The students participate in student generated self-evaluations (i.e., Learner Reports). Other strategies relate to the lesson or unit and are in the form of pencil and paper tests.

Aesthetics

The basis of aesthetics instruction is to introduce the students to various views of art and purposes of art. Following are the views of art that are introduced:

--Realistic

--Expressive

--Hedonist

--Formalist

--Feminist

--Institutionalist

--Instrumentalist

The students are introduced to the following purposes of art:

--Religious

--Political

--Social

--Decoration

--Self-Expression

The students are introduced to the views and purposes through discussion, examining visual examples, and activities. The students are given instruction in other areas of aesthetics such as:

--Defining what is beauty, what is ideal, what is norm, what is art, and when is it art?

--The role of institutes of art, including the organizing of gallery displays according to aesthetic theories

--The hierarchy of art forms within various cultures

--The role of an aesthetician and the discipline of aesthetics

The students apply the concepts by inventing their own aesthetic stance regarding a contemporary issue of art. They discuss the nature of aesthetics and distinguish between various views through activities (i.e., Views of Art, grids).

The Art World is also introduced as an aspect of aesthetics and the students are encouraged to discuss and disagree in regards to the various views and theories of aesthetics.

Most of the evaluation strategies are related to the activities. Other strategies involve student-generated self-evaluations (i.e., Learner Report) and pencil and paper tests.

Production

The students are introduced to a variety of modes (i.e., drawing, painting, sculpture, printmaking) and art forms (i.e., portraiture, triptych, mural, assemblage, relief). Various stylistic approaches are practiced: realistic, expressive and abstract. The students also experience theme development, use of sequence within art, symbolism, and a variety of approaches within the same subject matter (i.e., realistic and expressive self-portraits).

The following processes of art production are also included in the curriculum:

--Pre-planning and brainstorming

--Evaluating, both formative and summative

--Identifying and determining content of an art work

--Identifying and determining artist's intent

--Recognizing formal qualities of an art work

--Identifying the Art World and recognizing its influence on art production

--Portraying both the original context of the art work and the institutional context, through designing of the exhibit area of an art work

--Critiquing final product

--Coordinating the various aspects of working on a group art project (mural)

--Viewing of other cultures and their art forms

Some of the art production evaluation strategies are related to criticism activities (i.e., Artist's Critique, Critical Criteria). Others involve the students in self-evaluation processes and outcomes (i.e., Learner Report, Artist's Intent, Real Me activity and Statement). The completion of activities within art production also form a type of evaluation strategy (i.e., Traditions, Design Display, and Art Production Processes). Most of these approaches are formative and summative, thus allowing the students to monitor and modify their own art work. The students are also introduced to the criteria for evaluating art works according to the Art World and their own personal feelings.

Another evaluation strategy for production is Grading Art and is defined below..

Evaluation

The emphasis of the evaluation strategies for this unit is to provide a variety of tools and applications. Some of the strategies are formative (i.e., Learner Reports, Artist's Intent, Critical Criteria), the majority, however, are summative. Some strategies require the students to evaluate from another person's viewpoint (i.e., Artist's Critique, Traditions). In some strategies, the students are required to establish the evaluation criteria (i.e., Grading Art) and to choose which outcomes are to be evaluated (i.e., Artist's Critique).

The majority of the strategies are directly related to activities (i.e., Learner Reports, Artist's Critique, The Real Me statement, Critical Criteria, Artist's Intent, Design Chart, Articulate, Art Criticism, Cultural Content, Interpretations, Views of Art, Design Display, Viewpoints, Connections). There are also individual questions within the instructional strategies of the lessons that check for understanding of concepts.

Several of the teaching strategies deal with combinations of definition of concepts and visual identification of those terms (i.e., Viewpoints, Connections, Articulate). The matching of visual images to a concept is a form of evaluation. Students are also required to recognize the visual qualities evident within their art work and the art works of others (i.e., Design Chart). The students also determine the degree of visual representation of a concept or approach and then place that image within a grid or cross grid.

Another form of evaluation is evident with the students' ability to apply the information they have been given. Some of these application- evaluation strategies are apparent as the students design galleries, determine hierarchy of art forms, design exhibit and display components, critique various art works, and discover context of contemporary and historic art works.

The students are also introduced to other considerations of evaluation that are outside the classroom. They discuss the Art World and try to define who or what is the Art World. The students determine the influence that is generated by the status of "official" or "intelligent" identities in the world of art.

The activity, Grading Art, is a unique evaluation tool for art production because it informs the students of the processes involved with grading art production. It helps them learn the following concepts: determining which items of the objective should be included for grading, how to rate those items by importance, and how to develop individual evaluation tools for each item. This strategy can be used for any area of instruction. Another important outcome of this activity is its ability to help the students distinguish between grading and critiquing art production. The students learn that grading is relevant to effort and pre-determined objectives and critiquing is related to success of completion or outcome.

Criteria for Choosing Images

Elaborate lists of art works are not included with this curriculum; rather there are general descriptions of the type of images to use. If specific concepts are to be illustrated with images (i.e., Western abstract or non-objective artworks), then either styles,

or sometimes artists, are given to help the instructor locate examples.If the educator has access to the various products available which are produced by Art Visuals (Art History Timeline, Modern Art Styles, Africa, China, India, Islam, India or Women Artist series), then some of the images from these products that would reinforce concepts taught in the lessons are listed at the end of the lesson.

Generally, the Western culture is used as a base for the curriculum, but it is recommended that educators locate images which reflect the cultures evident within their particular classrooms to interface with Western images and thought. A worksheet for determining images to be used to illustrate a particular concept within art instruction has been developed for instructors (see Supplemental 8). Note, there is a place on the worksheet to list comments. Some of the comments might be to list resources available for obtaining the images. Other comments might include the general direction or purpose for choosing the images. Please fill out a worksheet for each main concept to be illustrated in the lesson (i.e., realistic portraiture, expressive portraiture, symbolism) to insure that all considerations for choosing images have been addressed.

Following is an example of concepts that the instructor might consider when determining images (Note. these considerations deal with choosing images for the criticism activity [Artist's Critique, Handout 2] in Lesson 1). the images are to used for students to critique their self-portrait drawings. Since the drawings could be realistic or expressive, it is important to fill out a worksheet for each individual concept (i.e., realistic and expressive). Also the images chosen for portraiture could be contemporary or from historical periods, and should represent the gender and cultures of the class. The images would be more effective if they were two dimensional, as the students' works are also two dimensional. The majority of the images should be drawings, but could include some paintings or prints.

Following are some of the concepts introduced in the worksheet.

--Cultures: use a wide variety of cultures, emphasizing specific ethnic groups, sub-cultures, and bi-cultures when possible. Choose images that relate directly

to the specific cultures represented in the classroom, but use other cultures as well, so the students get multiple views of art. Following is a list of the main cultural groups:

--Western - which includes all European cultures

--Latino - which includes Hispanic, Pre-Columbian, and other Latin cul tures

--African - which includes early Egyptian cultures

--Occidental - which includes China, Japan, and Southeast Asian cultures India

--Islamic - which includes any cultures that are strongly influenced by Islamic thought

--Oceanic

--Native American

--Larger bi-culture groups of African American, Latino American, Asian American

--**Gender:** use women-related images, which include works done by women and art forms that are generally considered feminist.

--**Art Forms:** use a wide variety of art forms, which include sculpture, printmaking, photography, architecture, drawing, decorative arts, folk art, and others (i.e., body art, hairdress).

--**Chronology:** use images from various time frames, from pre-historic to contemporary.

--**Media, techniques, and processes:** use a wide variety of media (materials or tools used by the artist - paint, stone, clay, wood, pencil, ink, film, computer), techniques (the way materials are applied - stipple, crosshatching, washes, incising, blending), and processes (steps taken to turn materials into art works - fresco, silver point, silkscreen, computer animation).

--**Approaches:** use a variety of stylistic tendencies, such as abstract, non-objective, expressive, and realistic approaches.

--**Purposes:** use a variety of art functions, such as religious, political, decorative, --social, utility, documentation, and self-expression.

--**Themes and subject matters:** use a variety of subject matters, such as land scape, figure, still life, and fantasy. Also use a variety of themes, such as mother and child, war, deity, and chaos.

Conclusion

It is our aim at Art Visuals to provide an art curriculum that will enhance any existing curriculum. If you have questions or suggestions please feel free to contact us directly. Following is our address, phone and fax number:

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UNIT THEME/CONCEPT: Celebrations of Diversity/Emphasizing diversity of individuals, families, communities, and cultures; while highlighting views of art.

LESSON THEME/CONTENT-SKILLS FOCUS	Art History	Art Criticism	Aesthetics	Production
1. **The Real Me:** using the subject matter of self-portraits, students will take an introspective look at their personality attributes; stressing the diversity and uniqueness found among students. **Views of art:** realistic and expressive	2. Portraiture Act: Discussion and visuals Eval: **Learner Report**	5. Criteria is needed to critique Act: **Artist's Critique** Eval: **Learner Report**	3. Realistic and expressive theories Act: Discussion, visuals and grid Eval: **Learner Report**	1. Realistic self-portrait 4. Expressive self-portrait Act: **The Real Me** and drawings Eval: **Learner Report** and/or **Statement**
2. **Changes and Constants**: using the theme of families, students will compare past and contemporary roles of family; stressing the diverse nature of families. **Views of art:** hedonist	2. Portrayal of families in art history History of triptychs Act: Historian's dialogues and visuals	4. Judgment or informed preference and personal preference Act: **Critical Criteria** Eval: **Critical Criteria**	1. What is beauty, ideal or norm? Hedonistic theory Act: Discussion and visuals	3. Triptych painting using theme of families Artist's intent Pre-planning Act: brainstorming, **Artist's Intent**, and painting Eval: **Artist's Intent**
3. **Traditions:** using an abstract approach, the students will create a print edition, while defining the varied traditions of their communities. **Views of art:** formalist and feminist	2. Abstraction 4. Classifications of art Women artists and issues Act: **Articulate** Eval: **Articulate** -images	1. Overview of criticism model Role of critic Act: Criticism game Eval: **Art Criticism**	3. Formalist theory 5. Feminist theory Hierarchy of art forms Act: Cross-grid, **Hierarchy Art** Eval: **Articulate** -quiz	6. Printmaking using an abstract design Formal qualities Act: **Traditions**, print, and **Design Chart** Eval: **Grading Art**
4. **Symbols of Culture:** using the art form of sculpture, the students will create an assemblage which illlustrates the symbols of their culture. **Views of art:** instrumentalist and institutionalist	1. Role of art historian Context of art forms Act: **Inquiry** and **Cultural Context** Eval: **Cultural Context**	4. Interpreting from personal experience Re-interpreting from informed position Act: **Interpretations** Eval: **Interpretations**	2. Artifacts to art Role of art institutes Institutional theory Instrumentalist theory Act: **Views of Art** and **Galleries** Eval: **Galleries**	3. 3-D work using symbols of culture Symbolism Act: Assemblage and **Design Display** Eval: **Design Display**
5. **Viewpoints:** using the theme "Celebrations of Diversity," the students will create a class mural representing a world-wide view of cultures and purposes of art creation. **Views of art:** Purposes of art	2. Roles and functions of art within cultures Act: **Viewpoints** Eval: **Art World Acceptance Form**	4. Cultural criteria Act: **Connections** Eval: **Art World Acceptance Form-Learner Report**	1. Role of aesthetician Purposes of art Act: Case study Eval: **Art World Acceptance Form**	3. Class mural depicting aspects of art and culture Art production processes Act: Mural and processes Eval: **Art World Acceptance Form and members**

Celebrations of Diversity

Individuals, families, communities, and cultures

Lesson 1 - The Real Me: Each student is unique and diverse (4 to 5 hours)

OBJECTIVES: The students will be able to:

1. create a realistic self-portrait, using methods of proportion and notable features. (P)
2. recount the history of portraiture and self-portraits.(H)
3. recognize that there are varying approaches to art and that realistism and expressivism are just two of those approaches. (A)
4. decide what traits characterize their current personality and their desired personality.
5. recognize that everyone possesses divergent personality traits and that each person is unique.
6. create an expressive self-portrait, illustrating some of their personality traits. (P)
7. critique their own art work using specific criteria. (C)

LESSON CONTENT/SKILLS FOCUS:

Using the subject matter of self-portraits, the students will take an introspective look at their personality attributes, stressing the diversity and uniqueness found among students.

1. Realistic self-portraits (P)
2. Brief history of portraits and self-portraits (H)
3. Realistic and expressive approaches to art (A)
4. Each student has diverse and unique personality traits.
5. Expressive self-portraits that illustrate the student's unique and diverse personality. (P)
6. Criteria are needed to critique art. (C)

RESOURCES/MATERIALS:

Teacher:
Handout 1,2,3,4, and 5
Aid for Activities 1 and 2
Mirrors for each student
Resource materials on portraiture.
Images of portraits and artists' self-portraits, realistic and expressive examples (H, A, C)
Magazines or photos for collage-application of expressive self-portraits (P)
Drawing materials: pencils, charcoal, markers, pastels, paper

Student:
Photograph of student - optional
Pencil
Journal

VOCABULARY/DEFINITIONS:

criteria: standard on which a judgment may be based
distortion: to twist or reproduce inaccurately
diversity: being different or having differences
exaggeration: to enlarge or overstate
emotionalism: shows intense feelings
essence: the basic nature or quality
expressive: communicates emotion, ideas or feelings; another term is emotionalism
imitationalism: copies or imitates another
likeness: resemblance or copy
mimetic: resembles the real person or object
portrait: images of a person, usually consisting of the head and upper body
realistic: looks real or imitates nature; other terms are mimetic and imitationalism
representational: represents a real object or concept
symmetrical: one part exactly corresponds with another; mirror image
unique: being the only one of its kind

ACTIVITIES:

MOTIVATION: Have students look in mirrors and describe what they see. Introduce unit theme "Celebration of Diversity" and lesson theme "The Real Me." Discuss concepts of diversity and uniqueness.

1. Introduce aspects of realistic self-portraits (i.e., proportions and notable features). (P)
2. Have students create a realistic self-portrait, using pencil. (P).
3. Introduce history of portraiture, especially self-portraiture. (H)
4. Introduce artists' self-portraits with a variety of realistic and expressive examples.(H)
5. Discuss approaches to art, introducing realistic and expressive approaches **(Aid for Activities 1 and 2)**. (A)
6. Have students place artists' self-portraits on grid with realistic and expressive variables, discuss the range of application. (A)
7. Have students define their personality traits by completing **The Real Me (Handout 1).**
8. Discuss the combination of students' personality attributes, stressing the diversity and uniqueness of each student.
9. Introduce aspects of expressive self-portraits (i.e., exaggeration and/or distortion). (P)
10. Have students create an expressive self-portrait illustrating at least two of the personality traits from **The Real Me (Handout 1)**. (P)
11. Define criteria and discuss that critics have specific criteria when critiquing art. (C)
12. Have students choose one of their art works (either realistic or expressive) and then choose an artist's self-portrait to critique their art work. (C)
13. Have students complete the supposed critique of the student's work as if given by the artist. **Artist's Critque (Handout 2).** (C)

ENRICHMENT: Discussion or journal entries of concepts found in instructional materials

EXTENSIONS:

1. Research aspects of self-portraits in various cultures (H)
2. Critique an artist's self-portrait according to whether it is a similar representation of the artist's other works (C)
3. Assess whether realistic or expressive works are a more "honest" approach to represent a person (A)
4. Create a realistic or expressive figure drawing, considering posture, body language, gesture or stance (P)

ADAPTATIONS:

1. Create a self-portrait collage from magazines or photographs. List whether realistic or expressive (P)
2. Manipulate a photograph of the student from a realistic rendering to an expressive one (i.e., add objects or distort or exaggerate features) (P)

EVALUATIONS:

1. **Learner Report (Handout 3)** (formative or summative) (H,C,A, and/or P)
2. **"The Real Me" Statement (Handout 4)** (summative) (P)
3. **Questions from Lesson 1 (Handout 5)** (summative) (H,C,A,P)

ARTS:

Dance: gesture or movement drawings of dancers.

Language arts: poetry or prose describing realistic or expressive qualities of a person.

DISCIPLINES:

Psychology or social sciences: personality traits or developmental stages of personalities.

NATIONAL STANDARDS:

1. Understanding and applying media, techniques, and processes

KEY: (H) History, (C) Criticism, (A) Aesthetics, (P) Production

Lesson 1: The Real Me-Each student is unique and diverse

Using the subject matter of self-portraits, the students will take an introspective look at their personality attributes, stressing the diversity and uniqueness found among students.

Time: 4 to 5 hours.

1. Introduction/motivation:

Place a mirror on each student's desk and have the students examine themselves in the mirror. Ask them what they see. List the attributes they describe as they look in the mirrors. Some students will see actual features and dimensions of their faces. Others may see feelings or emotions (e.g., sadness or excitement). Stress that their perceptions will vary. Emphasize that you are introducing a new unit on "Celebrating Diversity." Have them define diversity. Tell the students each is unique and diverse, and that even though they may have similar features (e.g., nose, ears, eyes, mouth), yet they all appear different and unique. Explain to the students that one way to help them discover their own unique and diverse characteristics is through creating a self-portrait.

2. Lesson content/skill focus:

PRODUCTION:

Self-Portrait Drawing with Pencil

Introduce the general concepts that deal with the basic proportions of the head (see background information). Have students sketch the basic proportions of the head and features onto a blank sheet of drawing paper or they may want to refer to a photograph of a person with a full front view. If using a photograph, they can draw the proportions on the photograph or on a piece of tracing paper or acetate placed over the photograph.

After the students have learned the basic proportions of the head and face, they are now ready to create their own self-portrait. Using a mirror or photograph of the student as a reference, have the students create self-portrait drawings in pencil. The drawings should be about 8 to 10 inches so they will be approximately life-sized. After drawing the basic shape of the head, have the students make light guidelines at the correct locations for the eyes, nose, mouth and ears. Stress the use of correct proportions and measuring to achieve accuracy, and the use of notable features to achieve a likeness. Explain that the emphasis of this production assignment is to create a life-like, realistic self-portrait.

Background Information on Realistic Self-Portraits

Portraits are notoriously difficult, and self-portraits are especially intimidating because the artist is often trying to achieve a likeness. An advantage of self-portraiture is that when students use themselves as a subject they can get plenty of practice on a constant model that can be re-examined whenever they choose.

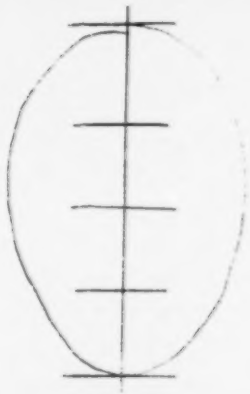
Careful observations and checking are important when drawing a portrait. Observe all the details of the head and understand its basic construction. Pay special attention to the relationship between the different parts of the head. Place all the features correctly, using basic principles of proportions and simple measuring devices. At the same time, show the characteristics that give the face its own individual quality by becoming aware of the notable features of the face.

PROPORTIONS OF THE HEAD AND FACE

Although we all appear different, the features of our faces--eyes, ears, nose, and so on--are in the same proportional relationship, and the skull determines these proportions and forms the underlying structure of the head.

The general shape of the front of the head is a modified oval. It is not a perfect oval in that some people may have narrow chins, square jaws or wider cheek bones. The shape of the head does not include the hair on top of the head or any beards.

The face is approximately symmetrical. The proportions of the face can be seen more readily if you draw a central vertical axis guideline down the middle of the head and divide that line into four equal sections. If five horizontal guidelines are drawn from those points, the head will be divided into four equal parts (see Example 1).



Example 1

The top fourth of the head usually contains the hair and forehead. The hair may extend above the top horizontal line if the hair protrudes above the head, and it may extend below the second horizontal line if the person wears bangs.

The eyes are usually found on the central horizontal line as they are at the center of the face. The width of the eye is usually equal to 1/5th of the width of the face, with an eye's width on both sides of the face and an eye's width between the eyes.

The bottom of the nose is found just above the fourth horizontal line, and the mouth is usually between one-third and half-way between the fourth and fifth horizontal line.

FACIAL FEATURES

Eyes: the shape of the eye opening varies, with the top of the opening usually arched just to the inside of center and the bottom line somewhat straighter and turned up a little at the outer end. The upper eyelid covers about one fourth of the colored portion of the eye (iris). The bottom of the iris meets the lower lid. The upper lid overlaps the bottom lid at the outer corner and the lids meet at the tear duct at the inner corner. The iris is proportionately larger than the white part of the eye.

Nose: the width of the bottom part of the nose is usually equal to the width between the eyes.

Mouth: The width of the mouth is usually equal to the distance between the center of the eyes. The top lip is proportionately one third and the bottom is two thirds.

Ears: The ears usually start at same location as the top of the eye and end just below the bottom of the nose.

See Example 2 for the proportions of the facial features.

Example 2

There are exceptions to all these measurements and younger children have different proportions, with the forehead being larger and the facial features positioned in the lower portion of the face.

HISTORY:

Brief History of Portraiture and Self-Portraits

While giving the following information regarding the history of portraiture, show a variety of portraits and self-portraits, stressing both realistic and expressive renderings. Include images from non-Western cultures and show earlier and later portraits of artists that have a strong history of self-portraiture

(i.e., Rembrandt, Albercht Durer, William Johnson, Kathe Kollwitz, Karl Schmidt-Rottluff) .

Background Information on the History of Portraiture

Often young children's first recognizable drawings are of the human figure. Figure drawing and portraiture are important forms of expression for most people and cultures. However, some cultures, like the Native American culture, did not originally create portraits, but other artists have done portraits of their people. Most of the early figure work found in history were created to represent people in general and did not portray an individual ized person. In Western civilizations, portraits that represented a particular person became prominent during the Renaissance.

The portrait is an essential aspect of figure drawing because it concentrates on the face and features of the person. Portraits can also include the entire body in the image. Portraits usually require an accurate portrayal of both the appearance and the character of the sitter. Most are paintings or drawings; but some cultures, such as those of many countries in Africa, create elaborate, personalized wooden masks or sculptures as portraits.

Self-portraits are created by artists, and usually attempt to achieve a likeness or representation of the artist. These are called realistic or representational images, and they often imitate the artist to a great degree.

Other artists try to express their emotions or strong characteristics through a more expressive type of rendering. Some of these expressive portraits include exaggerated color or proportions, often leading to distortion. These works go beyond the mere accurate rendition of the sitter and begin to express other concepts such as moods, emotions, messages, or feelings.

AESTHETICS:

Realistic and Expressive Approaches to Art

Explain that there are various approaches to art and that some artists intend for their art work to look realistic and others intend for theirs to be more expressive. Neither of these approaches is better than the other; they are just varying views of how the artists perceive what they think art should be. Stress that there are various views or perceptions on what art should be. Introduce the realistic and expressive views or approaches to art by summarizing from the following background information:

Realistic: Also called the Mimetic or Imitationalist theories. This view holds that art should imitate or mimic nature, and that it should accurately represent nature and life. Therefore, quality is proportionate to the art work's faithfulness to the model. The artist should aim for the essence or real character of things. The objects and events are represented as to be understood by the beholder; therefore interpretations of the art work are objective or factual rather than subjective or personal. Originally it was thought nature had to idealized, but later developments show a more accurate or true representation.

Expressive: Also called Emotionalist theory. This view holds that art should communicate ideas, feelings, moods or emotions, and that these should be communicated forcefully and with conviction. Quality is based on the degree of arousal of the viewer's emotions. The artist should aim for the depth to which the work expresses the emotions of its creator. It holds that art can be ugly because it's based on a truth or reality. The technical or formal elements are subordinate to the expression of ideas, moods, and feelings; therefore interpretations of the art work are subjective or personal rather than objective or factual. This art form can use symbols. More contemporary approaches (i.e., Neo-Expressionism) stress crudity of rendering and subject matters that deal with the negative aspects of life (e.g., vulgarities, violence, cynicism and brutality).

Note: These views are defined in a simplified manner in Aids for Activities 1 and 2. These aids are designed to be used as a general definition of the views, and are arranged so the most simple concept of the view is introduced first and more complex aspects are given later.

Place a grid on the chalkboard with "Realistic" written at one end and "Expressive" written on the other end. Have the students arrange a wide variety of portraits along the grid. Emphasize that there are various degrees of realistic and expressive qualities and some art works might fit right in the middle or may not even be on the grid. Note: you can use the Aids for Activities 1 and 2 instead of the words "Realistic" and "Expressive."

PRODUCTION:

Aspects of Expressive Portraits

Have the students complete The Real Me (Handout 1). The students will underline three traits that they think apply to their current personality. They will then circle three additional personality attributes that they would like to acquire. Discuss the combinations of students' personality attributes, stressing the diversity and uniqueness of each student.

Assign the students to create an expressive self-portrait which illustrates at least two of the personality traits they have chosen. Discuss the variety of expressive capabilities through choice of media. Also, emphasize the aspects of exaggeration and distortion in creating expressive qualities. This portrait could be a pencil drawing, but allow the students to choose from a variety of drawing media. Also, allow the students to include images or objects in a collage-like manner to their drawings if they so desire. Emphasize that the main objective of this self-portrait is to express at least two personality attributes from their list.

EVALUATION: Have students complete "The Real Me" Statement (Handout 4). This evaluation is summative for the production portion in that it requires the students to assess the effect of both production assignments (e.g., realistic and expressive portraits).

CRITICISM:

Criteria is Needed to Critique Art

Define that one of the major aspects of criticism is to determine the quality of an art work according to a specific set of criteria. See if the students can list the criteria they were given for producing their two self-portraits (i.e., the first drawing was to be a realistic rendering and the second image was to be an expressive work illustrating at least two personality traits of their choice). Explain to the students that they are going to self-evaluate (or critique) their self-portraits through the supposed viewpoint of another artist. Have the students decide which of their two self-portraits they would like critiqued. Then have the students choose one of the artist examples that you used in discussing self-portraiture to critique their art work. Have the students complete Artist's Critique (Handout 2).

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3. Lesson Evaluations:

Learner Report (Handout 3)

Have students complete Learner Report (Handout 3). This evaluation strategy can be used as either formative (during the course of instruction) or summative (at the end of all instruction). It could also be used to evaluate the individual components of history, aesthetic, criticism, or production; or it could be a collective assessment of all of the components of the lesson. Save the students' Learner Report (Handout 3) as the students will complete another report at the end of the unit to determine the amount of new knowledge or perceptions gained through the unit.

Questions from Lesson I (Handout 5)

Have the students complete Questions from Lesson 1 - **The Real Me** (Handout 5). Following are the answers to Handout 5:

Answers to Questions from Lesson 1 - The Real Me

1. Why are self-portraits so intimidating? *Because the artist is generally trying to create a likeness.*

2. What underlying structure determines the general proportions of the head? *The skull.*

3. What is the general shape of the front view of the head? *An oval.*

4. True or False. The face is generally symmetrical. *True.*

5. Proportionally, where are the eyes located vertically on the head? *In the center.*

6. What is the general width of an eye, in relation to the width of the head? *One-fifth.*

7. True or False. The bottom lip is one-half the size of the entire lip. *False; it is two thirds.*

8. True or False. Young children's heads are proportionally the same as adults. *False; children's foreheads are larger and the facial features are located in the lower portion of the face.*

9. True or False. Figure drawing is a strong tradition in all cultures. *False.*

10. True or False. Portraits are always paintings of people. *False; they could be drawings, sculpture, etc.*

11. What is the approach called when artists try to imitate a person or object in their art? *Realism. Other terms are mimetic or imitationalism.*

12. What is the approach called when artists try to express strong ideas, emotions, or feelings in their art? *Expressionism or emotionalism.*

13. True or False. Critics should have specific criteria in mind when critiquing an art work. *True. If they don't use criteria then they are expressing an opinion, not giving an evaluation or critique.*

14. *Distortion and exaggeration are two major ways to make an art work more expressive. Choice of media and style of rendering (i.e., short, thick strokes) can also produce expressive qualities.*

15. What is one advantage of doing a self-portrait? *You always have a model.*

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4. Enrichment:

Have the students consider the following concepts:

The face is just a mirror to the soul.

Are outer appearances a true account of our inner selves?

Are portraits a true picture of a person?

Is a photograph more revealing than a portrait? Why or why not?

If a full-view portrait was being done of you, what objects, clothing, and setting would you choose to represent the real you?

Should you be the best judge of what is really you, or can someone else know you better than you know yourself?

Can any artist illustrate a person's personality or character through an art work? How or how not?

"A face is not well done unless it expresses a state of mind," Leonardo da Vinci.

These concepts could be addressed through class discussion or through the indi-

vidual student responding to them in a journal format.

Lesson 1 - Images from Art Visuals aids:

Realistic portraits:

Women Artists 1 (Lavinia Fontana)

Women Artists 3 (Judith Leyster)

Women Artists 5 (Elisabeth Vigee-Lebrun)

Women Artists 14 (Dorothea Lange)

Africa 2, 3b, 13, 14, and 15

China 4a, 7, 9a, and 18

India 6a, 6b, 7, 8, and 14,

Japan 6a, and 10a

Expressive portraits:

Modern Art Styles - Fauvism

Modern Art Styles - Pop

Women Artists 8 (Suzanne Valadon)

Women Artists 12 (Frida Kahlo)

Japan 5, 6b, 7a, 7b, and 8b

Notes:

Celebrations of Diversity

Individuals, families, communities, and cultures

Lesson 2. Changes and Constants: Exploring diverse roles of families. (4 to 5 hours)

OBJECTIVES: The students will be able to:

1. define the hedonistic theory (A)
2. identify the functions of triptychs (H)
3. explain the aspects of pre-planning, determining intent, and formative and post evaluation in production (P)
4. create a triptych painting (P)
5. distinguish between judgment or informed preference and personal preference (C)

LESSON CONTENT/SKILLS FOCUS:

Using the theme of families, students will compare past and contemporary roles of family, stressing both the diverse nature and commonalties of families.

1. Defining What is beauty, ideal or norm (A)
2. Introduction of hedonistic theory (A)
3. Portrayal of the theme of families (H)
4. History of triptychs (H)
5. Artists usually pre-plan when creating art works (P)
6. Artists usually have an intent when creating art (P)
7. Constant and changing views of families
8. Triptych painting using theme of families (P)
9. Artists usually self-evaluate the outcomes of their artwork (P)
10. Aspects of judgment or informed preference (C)
11. Aspects of personal preference (C)

RESOURCES/MATERIALS:

Teacher

Handout 6 and 7
Aid for Activities 3
Examples of dated fashions - motivation
Divergent examples of "beauty" (A)
Resources or images for students to choose their hedonistic image (A)
Images of families, stressing ideal, norm and expressive qualities (H)
Images of triptychs (H)
Painting materials: paints, brushes, boards or paper, pencils

Student

Pen or pencil
Journal

VOCABULARY/DEFINITIONS:

beauty: qualities that give pleasure to the senses or exalt the mind
brainstorm: sudden burst of inspiration, usually brought on by contemplation
critique: a critical evaluation or review
format: the particular form of an object
formative: while something is being formed
griot: "professional rememberers" of African cultures; passed traditions down orally
hedonistic: deals with the portrayal of pleasurable aspects; enjoyable
ideal: standard of perfection, beauty or excellence
informed preference: judgment based on information or knowledge
intent: purpose or meaning
norm: average or normal
pleasurable: pleasant, gratifying
theme: the subject or topic of an artwork
triptych: a three paneled art work, usually depicting sequences or series

ACTIVITIES:

MOTIVATION: Either demonstrate or discuss aspects of fashion trends. Introduce lesson theme "Changes and Constant" through discussion of the concept that most aspects of fashion change rapidly and others remain relatively constant.

1. Show a variety of images of people and objects from various cultures and time periods and discuss the aspect of "What is beauty?" Stress that beauty is not a definitive term. (A)
2. Define "Ideal." List criteria of an ideal family.
3. Define what is norm or normal. Compare differences and similarities between ideal and norm characteristics of families.
4. Introduce hedonistic theory, and have students choose their favorite (hedonistic) image and describe why they like it. **(Aid for Activities 3)**. (A)
5. Using dialogues from historians, discuss concepts relating to artists' portrayals of ideal or normal families. Use a variety of cultures and time periods. (H)
6. Introduce functions of triptychs in art history. (H)
7. Brainstorm variety of approaches for the students' production assignment, using the format of a triptych and the theme of families. (P)
8. Have students begin **Artist's Intent (Handout 6)** before they start their artwork. (P)
9. Provide instructions and materials for triptych painting. (P)
10. Have students answer Question 3 on **Artist's Intent (Handout 6)** when half-way through their production activity. (P)
11. At completion of production activity, have students complete **Artist's Intent (Handout 6)** and a 3"x5" card stating their intent. (P)
12. Have students critique another student's art work using **Critical Criteria (Handout 7)**. (C)

ENRICHMENT: Discussion or journal entries of concepts found in instructional materials.

EXTENSIONS:

1. Compare characteristics of the family from an historical viewpoint with contemporary formats, (i.e., television series, movies, advertisements, art works, or novels) (H)
2. Critique an image from art history critiquing its accuracy in depicting family life. Document, if possible, with written histories of that time (C)
3. Define the aspects of beauty, ideal or pleasurable from three divergent cultures (A)
4. Metamorphosis the concept of family. Try to show a development from one aspect into another (P)

ADAPTATIONS:

1. Define either the concept of constants or changes in families. Support with examples from contemporary media or art and historical examples (P)
2. Create a photo montage with actual (reproduced) images of a family. Write a short family history or description of the family to accompany the art work (P)

EVALUATIONS:

1. Students can evaluate their production using the **Artist's Intent (Handout 6).** (Formative and summative) (P)
2. Students can evaluate the effectiveness of another student's work using **Critical Criteria (Handout 7).** (Formative and/or summative) (C)

ARTS:

Theater: have students outline drama production using "Our Family" as the theme for the production. List characters, setting, and brief description of content.

DISCIPLINES:

Family sciences: Define functions of the family.

History: List characteristics of families from various cultures and time periods.

NATIONAL STANDARDS:

3. Choosing and evaluating a range of subject matter, symbols, and ideas.

KEY: (H) History, (C) Criticism, (A) Aesthetics, (P) Production

Lesson 2: Changes and Constants - Exploring diverse roles of families

Using the theme of families, the students will compare past and contemporary roles of family, stressing both the diverse nature and commonalties of families.

Time: 3 to 4 hours.

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1. Introduction and motivation:

Either wear or bring to class some very dated clothes (i.e., bellbottom trousers, polyester outfits, Nehru jackets, poodle skirts). If you don't have access to these items, then bring images of them or describe them for the students. Briefly discuss the current fashion trends and the concept that most aspects of fashion change quite rapidly (i.e., hem lengths) while others remain relatively constant (i.e., coat designs).

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2. Lesson content/skills focus:

AESTHETICS:

Defining What is Beauty?

Ask the students to define the concept of *beauty*. Emphasize that the concept of beauty changes from culture to culture and even changes within cultures. Refer to the fashion examples discussed previously. Distribute examples of beauty that you have collected and see if students can generally define the culture and/or the time periods portrayed. The examples can be small (about postcard size) and can be obtained from magazines or from photocopying images from art history or anthropology books. Have some examples be in like sets (i.e., ceramic vases, articles of clothing) so the students can see the same art form across divergent cultures or time periods.

Defining What is Ideal? What is Norm?

Explain that beauty is usually connected with ideal aspects and that beauty is usually seen as an idealized image or situation. Define *ideal* and then have the students list those attributes that would make an ideal family. List these along one side of the board. Define the term *norm*. Have the students list attributes of a norm or normal family along the other side of the board across from the ideal attributes. Compare differences and similarities between ideal and norm characteristics of families.

Introduce the *hedonist* theory from the following background information regarding this theory:

> **Hedonist:** Also called pleasure theory. This view is based on the premise that pleasure is good and pain is bad. Quality is based on the degree of individual pleasure that is achieved, and it has nothing to do with the number of people who enjoy the art work; rather it is the amount of enjoyment it gives to those people who are discriminating enough to enjoy it. This view holds that one person's feelings cannot be the same as another's and that feelings are radically individualistic. Symbols can be used. The beholders are so absorbed in the object that they forget themselves as the experience is merged into one pleasant whole. The art work is liked or disliked for itself.

Note: This theory is defined in a simplified manner in Aid for Activities 3.

Explain that because the hedonist theory deals with personal interpretation of beauty and what is *pleasurable*, it can and will change from time to time and from individual to individual. Further explain that there may be some concepts or images that most people think of as beautiful (i.e., a sunset, the ocean, flowers, a mother and child), but usually concepts of beauty are varied and divergent. Tell them that as their experiences change, so will their aesthetic perceptions.

Have the students find their favorite (hedonist) art work and describe why it gives them so much pleasure. Provide resources for the students to preview a variety of

images. Emphasize that generally everyone has different (or divergent) views of what he/she personally likes or dislikes in art works.

HISTORY:

Portrayal of the Theme of Families

In the aesthetic section of the lesson, the students related contemporary aspects of families. Here, have the students relate historical views of families from the various cultures of the class. These histories could be given from various historical viewpoints (i.e., ancient Chinese philosopher, Japanese writer, Mexican story-teller, Native American shaman). Following is background history of African families:

> Within African cultures, the family unit has been the basic cell on which all larger units--such as the clan, village, tribe, kingdom, and nation--are patterned. Within most cultures, there were societies which had social and political regulatory responsibilities, and served primarily to foster education and to maintain order and morality. These societies are the basis for the African proverb, "It takes a whole village to raise a child." Many African societies were matriarchal, which means that a woman ruled the family, and titles, property, and other possessions were passed down through the women of the society. Note: This history is provided by an African griot, who is a "professional rememberer." Most African cultures did not have written histories. Their histories and customs were passed down orally from generation to generation through *griots*, many of whom were women.

Show various examples of the portrayal of families throughout history, using art and art objects. Emphasize to the students the variety of families within the images. Some cultures may not have a tradition of families as subject matter for their art (i.e., Native American, some Oceanic cultures).

History of Triptychs

Show students several examples of *triptychs*. Explain that triptychs are three-paneled paintings that were used in early Christian churches as altarpieces. Japanese culture also uses painted three-paneled screens or triptychs to tell stories. Triptychs usually portray concepts or series of concepts in a sequential manner (i.e., birth, death, and resurrection).

PRODUCTION:

Triptych Painting Using the Theme of Families

Explain to the students that they are going to create a painting using the *format* of a triptych and the *theme* of families. Discuss concepts dealing with families which have remained constant or unchanged (i.e., parents still provide for the general welfare of their children). Also discuss concepts that might have changed (i.e., more working mothers, single parent homes, mobilization of families). Have the students list aspects of their families that show constants and changes. This activity might be written in a journal or could be conducted as a class discussion. Encourage the students to use their changes and constants to *brainstorm* about possible approaches to their triptych paintings.

Pre-planning and Artist's Intent

Emphasize that there are several pre-planning activities that help artists. Some of them are thumbnail sketches, small studies, and/or research. These pre-planning activities help artists decide on the approach or *intent* of their art. Discuss what intent means and inform the students that they will be able to describe what the intent of their triptych painting will be. Continue to encourage them to visualize and define their intended art work.

Encourage the students to develop aspects of their paintings that will depict sequences or series.

Some examples of sequences are:

--Using a common aspect of families like mealtime, recreation, or celebrations, show past, present, and future interpretations.

--Using the same family, depict them as a young, middle-aged, and older couple.

Some examples of series are:

--Using the same image, depict it in various manners (i.e., realistic, expressive, and idealized).

--Using the same image, depict it in various styles (i.e., cubist, impressionist, and fauvist).

After continued brainstorming, have the students start Artist's Intent (Handout 6). Before the students begin their production, have them complete the first two questions. When the students are approximately half-way through the production, have them complete question number three. At the completion of their production, have them complete the remainder of the handout and complete a 3"x5" card stating their intent. The handout and the card are to be turned in with their completed art work.

EVALUATION: The Artist's Intent (Handout 6) allows for a formative and summative self-evaluation in which students describe their intent (pre-planning), document any modifications (formative assessing), and finalize with an assessment of success in relationship to adhering to the original intent (evaluation). The 3"x5" card defining the student's intent is to be included with the art work for the criticism activity.

Note: The Critical Criteria (Handout 7), discussed under the Criticism section is an evaluation strategy, as any critique should be part of the production process. This strategy can be used at the completion of the production activity, but might be more beneficial if done just before the art work is completed, thus allowing the artists/students to adjust their art work according to the critical comments generated by the critique.

CRITICISM:

Judgment or Informed Preference

Re-emphasize from the previous lesson that when art works are critiqued they are evaluated according to a specific set of criteria. Have the students complete Critical Criteria (Handout 7). This activity introduces the students to aspects of critiquing and defines the difference between judgment or *Informed preference* and personal preference.

Personal Preference

Explain to the students that after something is evaluated according to specific criteria, the students are able to decide, regardless of the outcome of the evaluation, whether they personally like or dislike it. This is an important concept because students need to be aware that even if something is not successful according to one aspect or criteria, it might still be valued personally. This approach allows the students to distinguish between judgment or informed preference and personal preference.

Using Critical Criteria (Handout 7), the students should critique fellow students' art works according to the statements of the artist's intent included with the art works. The student artist and the student critic might be from the same class, but usually a student critique is more effective if the critic does not know the student whose work they are critiquing (i.e., from another class or grade level).

This criticism activity can be used for a variety of critiques (i.e., self-evaluation, evaluation of images from art history, evaluation of contemporary images or media, and/or evaluation of another art form like dance, literature, music, or drama). Emphasize that students should become educated to be critical observers, with knowledge and skills to thoughtfully and constructively evaluate objects and activities around them.

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3. Enrichment:

Have the students consider the following concepts:

Which is more accurate, the artist's intent or the viewer's interpretation? Why?

Should art works exhibited in a museum require an explanatory label? Why or why not?

Must a work of art always have some intention behind it? Why or why not?

"Art is a lie that makes us realize the truth," Picasso.

How can an artist portray the many facets of a family into one image?
Where would you place your own family on a scale of ideal to norm?

Where would you place yourself as a family member?

Would you like to be part of an ideal family?

What would be the opposite of an ideal family?

These concepts could be addressed through class discussion or through the individual student responding to them in a journal format.

Lesson 2 - Images from Art Visuals aids:

Families:

Timeline-1300A.D.,1400A.D.,Neo Classicism 1750-1850 A.D., Realism 1840-1900A.D.

Modern Art Styles - Art Nouveau

Modern Art Styles - Neo-Impressionism

Modern Art Styles - Regionalism

Modern Art Styles - Social Realism

Women Artists 4, 5, 7, 14, 15, and 18

Families continued

Africa 6

China 6a, 6b, and 18

India 17 and 18

Islam 16

Japan 9

Triptychs:

Japan 13b, 16a, and 16b

Notes:

Celebrations of Diversity

Individuals, families, communities, and cultures

Lesson 3 - Traditions: communities are shaped by the diverse traditions of cultures (4 to 5 hours)

OBJECTIVES: The students will be able to:

1. critique an art work using a criticism model incorporating description, analysis, interpretation, and judgment (C)
2. recognize and define abstraction (H)
3. define formalist and feminist theories (A)
4. classify various art forms (H, A)
5. create an abstract print edition (P)
6. recognize formal qualities in art (P)
7. determine criteria for grading art production

LESSON CONTENT/SKILLS FOCUS:

Using an abstract approach, the students will create a print edition, while defining the varied traditions of their communities.

1. Overview of criticism model using description, analysis, interpretation, and judgment (C)
2. Abstract approaches in art (H)
3. Formalist theory (A)
4. Classifications of art (H)
5. Women artists and issues (H)
6. Feminist theory (A)
7. Hierarchy of art forms (A, H)
8. Printmaking, using abstraction (P)
9. Determine traditions of their community
10. Formal qualities (P)
11. Aspects of grading art production assignments (P)

RESOURCES/MATERIALS:

Teacher

Handouts 8, 9. 10, 11a and 11b
Aid for Activities 4, 5, 6, 7
Image of community with symbols ("I and My Village" by Marc Chagall) (C)
Images of African sculpture (H)
Images of abstraction (H)
Variety of images for formalist activity (A)
Variety of images for **Articulate (HO 9)** (H)
Variety of images for **Art Hierarchy (AA 6)** (A)
Reward for criticism activity - optional
Printmaking materials: printing and inking plates, inks or paints, brayers or brushes, print paper, pencils

Student

Pencil
Journal

VOCABULARY/DEFINITIONS:

abstraction, articulate, decorative arts, fine art, folk art, naturalism, non-objective: see **Articulate (Handout 9)**
analysis: examination to determine parts and relationships
edition: a series of identical prints
elements: color, line, shape, texture, value, form and space
feminist: deals with female issues
formalist: deals with formal qualities
gender: classification of male or female
hierarchy: organized by rank or degree
interpretation: to explain the meaning of
motif: dominant idea or central theme
non-representational: does not have a recognizable subject matter or objects
primitive: ancient, antiquated, crude or not derivative
principles: outcomes of using elements;(i.e., balance, unity, variety, contrast, repetition)
symbolic: represents something else
traditions: beliefs or customs; inherited patterns of thought or action

ACTIVITIES:

MOTIVATION: Game format of criticism activity. (C)

1. Review stages and sequence of criticism model (i.e., description, analysis, interpretation, and judgment). (C)
2. Have students evaluate criticism activity using **Art Criticism (Handout 8)**. (C)
3. Introduce concept of abstraction through discussion and demonstration of African and Western art forms. (H)
4. Introduce formalist theory through discussion and demonstration **(Aid for Activities 4)**. (A)
5. Have students classify variety of formalist images, using a cross grid. (A)
6. Introduce classification of artforms and have students complete **Articulate (Handout 9)**. (H)
7. Introduce feminist theory through discussion **(Aid for Activities 5)**. (A)
8. Have the students do **Art Hierarchy (Aid for Activities 6)** using ethnic or cultural groups found within the classroom. (A)
9. Introduce production assignment theme and have students complete **Traditions (Handout 10)** before they complete their abstract design for printmaking. (P)
10. Provide instruction and materials for relief printmaking. (P)
11. Have students complete an edition of five relief prints. (P)
12. Using **Design Chart (Aid for Activities 7)**, have the students identify the evident formal qualities of their work by placing their completed print in the grid. (P)
13. Have students complete **Grading Art (Handout 11a)** to help the students determine criteria for evaluating art production assignments.

ENRICHMENT: Discussion or journal entries of concepts found in instructional materials.

EXTENSIONS:

1. Take the concept of abstraction, hierarchy of art, or role of women artists and project what that concept will be like in 25 years (H)
2. Write a criticism article for a proposed audience, using the information gathered on the **Art Criticism (Handout 8)** (C)
3. Find current community issues that deal with traditional, formalist, or feminist views of art (A)
4. Design a print for a specific community celebration or activity (P)

ADAPTATIONS:

1. Create a collage print plate by gluing flat objects onto a piece of heavy cardboard. Choose objects or symbols that represent traditions (i.e., leaves, feathers, small sticks might represent traditions dealing with nature) (P)
2. Using various rubber stamps, create an edition of similar prints (P)

EVALUATIONS:

1. Students can evaluate the criticism activity using **Art Criticism (Handout 8).** (C)
2. Students can determine criteria for grading art production assignments using **Grading Art (Handout 11a).** This same approach can be used to evaluate any area of instruction (see **Grading [Handout 11b]**).

ARTS:

Music: review patterns and rhythms from various cultures or ethnic groups

DISCIPLINES:

Political sciences: define bi-cultural, ethnic, and gender related issues.

Math: patterns

NATIONAL STANDARDS:

2. Using knowledge of structures and functions.
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others.

KEY: (H) History, (C) Criticism, (A) Aesthetics, (P) Production

LESSON 3: Traditions - Communities are shaped by the diverse traditions of cultures

Using an abstract approach, the students will create a print edition which defines the varied traditions of their communities.

Time: 4 to 5 hours.

1. Introduction and motivation:

The introduction for this lesson will be a criticism game that will involve the students with the components of criticism. There should not be instruction prior to this activity. After the students have been participating in the activity, they should be told they are doing the same type of activity that a critic does when critiquing an art work.

2. Lesson content/skills focus:

CRITICISM:

Overview of criticism model

Overview of criticism model, using description, analysis, interpretation, and judgment. (Note: many of the following concepts are defined in a simplified manner in Art Criticism [Handout 8].)

Description

Tell the students that they are going to play a game dealing with looking at art works. Arrange teams of 5 or 6 students each and have one of the students on each team be assigned as a scribe. The scribe will make a list from all the information that other team members tell them. The only other directions they are given at this time is that they are going to describe what they see, and the scribe will make a list of their descriptions.

Provide an image for this assignment. You can either project the image, use a large print, or have the same print in a smaller format for each team. Generally, for this activity any print can be used; however, to reinforce the lesson concept of communities, try to use an image that might reflect aspects of community. Images that have *symbolic* and/or *abstract* aspects will help the students as these concepts will also be introduced later in the lesson. An excellent example of these qualities is evident in the image *I and My Village*, by the artist Marc Chagall.

Allow the students 5 to 10 minutes to make their list from what they see. After the allotted time, have the scribes count up the items on their lists. Have the team with the most items read its list to the whole class. Inform the other students to listen carefully as the list is read. Remind the students of the original instructions--to describe what they see. As the list is read, encourage the students to define what things can be seen. Students from other teams can request that items be deleted from the list if they feel that they are inappropriate. Help students question items on the list that deal with emotions, feelings, or moods. While these concepts might be alluded to, they cannot be seen. The aspects of moods, symbols, and feelings will be discussed later when interpretation is discussed. Other aspects to eliminate from the list are principles of design (e.g., balance, movement, center of interest, variation), as these aspects are outcomes of using the elements and will be discussed in the analysis portion of this criticism model. Encourage items on the list that deal with the elements of art (i.e., line, color, shape, value, texture, space, and/or form) or actual objects. In addition to listing the elements of art, the list can include descriptive terms such as wavy lines, complementary colors, geometric shapes, dark red.

After the list is read, have other teams state items on their list that might not have been mentioned on the first list. Rewards can be given to the team that has the most complete list after reviewing and editing the lists.

After the list has been completed and approved, explain to the students that they

have just completed the first step of criticism. Explain that the first step of criticism is description; remind the students that they described what they saw, not what they felt. Emphasize that providing a description of the art work is something that critics do when they complete a critique.

Analysis

Explain that the next step in art criticism is often *analysis*. In this step, the students will, as critics, analyze an art work. Help the students define analysis. Explain that with analysis the critic tries to analyze how the various parts of the picture are arranged so that certain principles are achieved. Tell the students they have already listed the parts. Have them list the parts of line, color, shape, space, texture, value, and form (i.e., elements). Now, the students need to determine how those various parts are used in the art work to achieve various principles of design (i.e., balance, variety, unity, movement, rhythm, emphasis, contrast and/or repetition).

Help the students choose an evident element and discuss how that element is used to achieve a particular principle. Some of the most evident principles are balance and center of interest. For example, you might discuss how the element of shape is used to achieve the principle of balance; or how the element of color is used to achieve the principle of variety. You do not need to go through every element and principle, but you should decide on the most evident ones found within the art work you have chosen. It is also important to note that not every element and principle will be evident in every art work. Explain that the students are trying to analyze the ones found within the art work they are critiquing.

Interpretation

Explain that after the critic analyzes an art work he/she will often interpret the meaning of it. This stage is called *interpretation* and often involves the critic's personal experiences. Emphasize that as critics the students will also interpret the art work according to their personal experiences, but there are several other aids that can assist in their interpretation. Some of these aids are listed as follows:

--Symbols used within the art work.
--Title of the art work.
--Name of the artist.
--Background of the art work - where, when, and why it was created.
--Feelings or emotions that might be expressed in the art work.
--Familiarity with traditions or customs illustrated in the art work.

Using these aids, assist the students to interpret the art work. (Note: background information on Chagall is included in this lesson if *I and My Village* or another Chagall work is used.) Some art works are going to display very evident meaning, while in other works the meaning might not be as evident. Allow the students to use their personal experiences to aid in interpreting. Direct them to achieve various interpretations, stressing that interpretations will vary among individuals.

Background Information on Marc Chagall

Chagall, born in 1887 and the oldest of nine children, grew up in the ghetto of Viteksk in Russia. His father, who changed the family name from Segal to Chagall, packed herring into barrels for a living. Chagall was not exposed to art because his parents were devout Hasidic Jews who followed the commandment against graven images. But he saw a schoolmate copying a magazine drawing and was so astonished that he, too, began copying. The schoolmate so praised Chagall's attempts that he toyed with the idea of art as a career. His parents apprenticed him to a photographer, but he didn't like it and later talked his parents into letting him study at art schools, first in Vitebsk and later in St. Petersburg.

A St. Petersburg lawyer, who liked Chagall's works, sent him to Paris in 1910. In 1911 he painted *I and My Village*, which includes many of the images that he would repeat throughout his art. In his autobiography, *My Life*, the artist recalled

Background Information on Marc Chagal-continued

that in Vitebsk "all about us were churches, fences, shops, synagogues--simple and eternal like the buildings in Giotto frescoes."

Russian Christianity also influenced Chagall. His work echoes the flat, blankly staring saints of Russian icons, the mystical Eastern images that he once said he loved because "they are magical and unreal."

Chagall returned to Russia in 1914 and married his childhood sweetheart, Bella, in 1915. They lived in St. Petersburg for two years. Following the 1917 Bolshevik seizure of power, Chagall was appointed minister of culture for Vitebsk. But the Communist took a dim view of his art and he finally left town under pressure. In Moscow he designed sets and painted murals for the Kamerny Jewish Theater, but there, too, his work was frowned upon. Finally, in 1922, he left Russia for Paris and did not visit his homeland until the early 1960s. He and Bella moved to New York in 1940 after the Nazis invaded France. In New York he not only started on mosaics and stained glass windows but designed ballet sets and costumes in Mexico City and New York.

Three years after the war ended, Chagall returned to France where he lived until his death in 1985.

Judgment or Informed Preference

Explain that the final stage of criticism is judgment. Emphasize that this stage is usually at the end because it allows the critic to come to the judgment portion with information and knowledge. The critic has had to describe, analyze, and interpret the art work, and is now in a position to judge it. The following aspects need to be discussed regarding judgment:

--There can be a pre-judgment or gut-feeling judgment that happens when a person first encounters an art work. This is not an informed preference, because the critic has to "work through" the other stages of description, analysis, and interpretation in order to become informed.

--There is also a judgment that is based on personal preference rather than informed preference, as discussed in Lesson 2, Changes and Constants.

--When arriving at a judgment, critics should be able to support their evaluation (i.e., state the reasons why they have come to that conclusion).

Encourage the students to distinguish what kind of judgment they are making (i.e., pre-judging, informed preference and/or personal preference). The students should also be encouraged to state the reasoning behind their evaluation (e.g., I don't like the art work because it is too abstract for my personal tastes, or the art work is an exceptional example of an expressive work because it conveys strong feelings through its use of symbols and colors).

EVALUATION: Art Criticism (Handout 8) can be used to evaluate the criticism activity. The students can choose an art work to critique or a specific work could be chosen for them.

This evaluation strategy can be used for any art work, whether it is a student's work, a contemporary work, or a work from art history.

Note: The activity using Design Chart (Aid for Activities 7), which is described under the production section in this lesson, can also be used as an evaluation strategy for the analysis component of criticism.

HISTORY:

Abstraction

Show the students examples of African sculpture, ranging from abstract to naturalistic representations. Relate the following background information on African art forms:

Background Information on African art forms

In African cultures, sculpture is a highly developed and extremely sophisticated art form with thousands of years of history behind it. Sculptures show a variety of styles ranging from naturalism to the most abstract stylization. Often human figures are represented in a stylized manner whereas most animal figures are remarkably naturalistic. Proportions of the body commonly show the head disproportionately enlarged and some show an interest in disease and deformity. Some cultures would never carve a human face so that it resembled any individual for fear of being accused of witchcraft, while others manifest a carefully detailed treatment of such elements as facial features, scarification marks, and hairdress.

Africa was explored by Europeans beginning in the 15th century, and the Europeans brought back slaves, gold, ivory, and spices from their travels. Early Europeans viewed African objects with horror and no attempt was made to establish their real function. African art was regarded as the work of the devil, referred to as primitive, and described as "idols." These same abstract and expressive qualities evident in African art, which were undermined by the early European colonists, would influence many European artists of the 20th century.

Ask the students why the same dynamic and expressive style of African art would frighten the early European colonist and then inspire later European artists. Emphasize that African styles of art were more abstract and expressive than the styles of Europe during that time. Further emphasize that within African cultures there were a wide variety of styles and approaches to art. Following are a few facts that the students should know regarding Africa:

--Africa is not a country nor a state, it is a --continent.

--Africa is the second largest continent and is more than three times larger than the entire United States, including Alaska.

--Within the continent of Africa there are over 50 countries, with over 640 million people who speak over 200 languages.

--Africa is geographically varied, with tropical rain forests to savannahs and semiarid regions.

--African societies range from highly centralized nations to dispersed tribes and clans.

--African art forms are diverse and respond to the aesthetic, religious, environmental, and sociopolitical considerations of the varied countries.

Define *abstraction* and *naturalism*. Demonstrate that African sculptures range in approach from natural to abstract by arranging the visual examples of African sculptures on a grid. Show further examples of art forms from various cultures that emphasize abstraction. Encourage the students to find examples of abstract concepts within their own cultures. Emphasize that not all cultures have a *tradition* of abstraction (i.e., most Far Eastern cultures).

Introduce the general concepts that deal with the development of Western abstract and non-objective art forms (see background information). While discussing these concepts, show various examples of Cubism, Abstract Expressionism, Color Field or Abstract Formalism, De Stijl, and/or Op styles.

Background Information on Western Abstract and Non-Objective Art

When artists in Western civilizations started to use abstraction in their art works, it was not widely accepted. At the beginning of the 20th century, Picasso created an abstract, cubist painting that was directly inspired by his viewing of the stylized, abstract masks from African cultures. He placed the painting in a closet for several years before displaying it in public. Another artist that experimented with abstraction and non-objective art was Kandinsky, a Russian artist. He was one of the first artists to create art in which the subject matter is completely transformed into shape, color and/or line. He was

Background Information on Western Abstraction - continued

mainly concerned with design and how the various parts of the composition related to each other. Another artist, Joseph Albers, concentrated on the purity of color and shape. He created numerous studies in which squares of colors were manipulated to create flat uniform surfaces or "fields" of color. Another Western artist was Piet Mondrian from Holland. He worked in an abstract style that emphasized design, often using primary colors, rectangles, and lines in simplified compositions. This style sought for universal harmony and balance, with the elimination of all emotions. A contemporary English artist, Bridget Riley, creates geometric art in which patterns of lines and/or color combinations react on the eye to produce a sense of movement, dazzle, or even discomfort. This "optical" art often stresses illusion of depth or warped surface.

AESTHETICS:

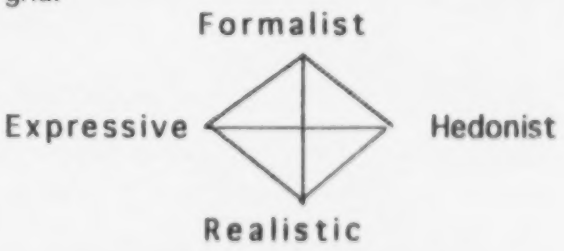
Formalist Theory

Explain that these artists were not trying to make their art look real or imitate real objects. Many of their art works were *non-objective* or *non-representational*. The artists were mainly concerned with the aspects of color, line, shape, texture, or value. This approach to art became known as the formalist approach because the artists were emphasizing the formal properties of art. List the formal properties (i.e., elements of line, shape, color, space, texture, value, and form; and the principles of design). Introduce the formalist theory using the following background information:

Formalist: Also called objectivist or organistic theories. This view is based on formal qualities (elements and principles of art), stressing design and how the various parts of the composition relate to each other. Quality is based on the degree of coordination between all parts. Interpretation is not necessary because art does not rely on subject matter or viewer's past experiences, but whether or not the viewer can perceive the relationships among the visual elements. What is on the canvas is important, not what it represents.

This theory is defined in a more simplified manner in Aid for Activities 4.

Show examples of several art works that emphasize a formalist approach. Use some of the images of African sculpture and include Picasso, Kandinsky, Albers, Riley, and/or Mondrian. The students might find further examples from their cultures or from the styles of Fauvism, Constructivism, Suprematism, Futurism, and Minimalism. These examples could be put on a cross grid which shows realistic, expressive, hedonist, and formalist. The students could then determine to what degree the images reflect these attributes. There could be numerous combinations and degrees represented with the cross grid. For example, a work could be a combination of realistic and formalist; another might be expressive and formalist. If the work is more expressive than formalist, then place it closer to the word expressive along the line between the two characteristics. The Aid for Activities 1, 2, 3, and 4 could be used instead of the words on the cross grid. Following is an example of a cross grid:



An extension of the formalist theory would be to emphasize the analysis portion of the criticism model used within this lesson, as it stresses the internal relatedness of the formal properties.

HISTORY:

Classifications of Art

The next activity, Articulate (Handout 9), has the following two objectives:

1. Have the students learn the various terms or classifications dealing with art.
2. Have the students find visual examples of the terms.

In the Articulate (Handout 9) activity, the students are to locate visual examples of the various classifications of art. These images can be provided by the teacher, or the students may be assigned to research and locate their own examples. This activity is designed to inform the students of art classifications or distinctions.

EVALUATION: The students could be evaluated according to the appropriateness of the images they chose for the Articulate (Handout 9) activity. Another form of evaluation, using visual identification, could be achieved by displaying other images that represent the concepts and terms developed in the Articulate activity and determining if the students can match the image with the concept.

Women Artists and Issues

After the students have completed Articulate (Handout 9), explain to the students that within cultures there are art forms that are traditionally related to gender. For example, in some African cultures, weaving is considered to be the responsibility of men only, while in most Native American cultures weaving is the woman's responsibility. These definitions of roles are usually very well-defined within certain societies, but may change from one society to another within the same culture. In most Western societies there are particular art forms that tend to be gender-related. Have the students list those art forms that are mainly women-related (i.e., quilting, weaving, textiles, and basketry). Have the students then list art forms that tend to be men-related. Emphasize that, generally speaking, most art forms are open to both genders.

AESTHETICS:

Feminist Theory

Inform the students that the increased awareness of the issues that center around women has led to another view of art, called the feminist theory. Introduce the feminist theory from the following concepts regarding this theory:

> **Feminist:** This view is based on the theory that women's experiences differ from men's and this concept must be taken into account when critiquing a work of art. Quality is based on the consideration of what it means to be female in the culture. It must be understood in the context of what was possible for women at the time the object was created (i.e., cultural attitudes, beliefs, and politics). Class, economic, gender, ethnic, and social considerations are important. This view also holds that art should be interpreted through a woman's point of view and there should be less distinction between art and craft.

This theory is defined in a more simplified manner in Aid for Activities 5

Hierarchy Art (Aid for Activity 6)

Inform the students that traditions within certain cultures often create a "pecking order" or hierarchy of art forms. Define *hierarchy*. Most hierarchies are culturally based; therefore, they will change from culture to culture. Also, some cultures, like most African cultures, do not have a hierarchy of art forms. Emphasize that hierarchies are developed because of the individual culture's perceptions, and may be created according to the following traditions:

--Some art forms are considered more original and, therefore, reflect genius and prominence.
--Some art forms are functional in nature and, therefore, have less aesthetic value or importance.
--Most women-related art forms (i.e., quilting, crafts, textiles) are considered less important or critical.
--Some art forms serve the needs of society (i.e., political, social, economical) and, traditionally demand more respect.

Explain to the students that these issues or traditions will change in importance from culture to culture and will also change within the chronological history of a culture. Have the students define the various culture or ethnic groups that are apparent within the classroom or immediate community. Through the activity Hierarchy Art (Aid for Activities 6), have the students decide what might be the hierarchy of various art forms within a specific culture or ethnic group. The activity is conducted by placing reproductions of the pedestals from Hierarchy Art (Aid to Activities 6) onto a large bulletin or chalk board. Reproduce the pedestals in varying sizes through enlarging or reducing them with a photocopier. Usually you will only need four or five varying pedestals for this activity. Have the students choose a particular cultural or ethnic group from the class; then have the students list several of the art forms that are evident within that culture. Either use the words from the list or find visual examples of the art forms from the list to place on the pedestals. This is an activity, not a defined science, so allow the students to discuss and manipulate the order of the art forms. Choose one or two other cultural or ethnic groups and continue this activity. The main objective of this assignment is to demonstrate that art forms differ in importance according to various cultures. CAUTION: do not allow this activity to demonstrate that one cultural or ethnic group is more important than another. Stress that there is not a hierarchy of cultures.

EVALUATION: The students could be tested on the terms and definitions presented in the Articulate (Handout 9). Another evaluation would be for the students to research their own culture to determine what might be its art hierarchy.

PRODUCTION:

Printmaking, Using Abstraction

Have the students design an image for a small print. The design should have abstract qualities, and could emphasize symbols or traditional *motifs* in a stylized manner. The theme for the print deals with traditions of the students' communities. Have the students complete Traditions (Handout 10) before they begin their print. The handout is designed to help the students define traditional aspects of their communities. The handout is an annotative sketch that allows others from the students' communities to respond to this assignment. The production assignment requires five prints which allows the students to give a print to each member that participated in the Traditions handout, if they so desire.

The main objective of this production activity is to have the students complete an *edition* of 5 prints with a relief process, by creating an abstract image on a 4"x5" plate using the theme of traditions from their community.

Background information on printmaking

Printmaking was developed by the Chinese nearly 2000 years ago. This art form is achieved through the process of inking a prepared plate and then transferring the inked plate onto another surface, usually paper or cloth. This process can be repeated so that a series of identical images can be achieved. The series of such prints is called an edition.

There are several printing methods. The method for this production assignment is relief. Make a 4"x5" printing plate for each student from polystyrene scoreboard (i.e., a building insulation material which can be bought in large sheets). This product is ideal for relief printing because the surface is soft enough to allow the students to draw into the surface with a pencil or pen. This product also allows the students to use both sides of the plate. Other plate materials (i.e., rubberized, linoleum. or wood blocks) often require special cutting tools and, thus, increased safety precautions. This printing method is a reverse process so remind the students to draw letters backwards on the plate.

After the design has been engraved into the printing plate, have the students prepare the paper for their print edition. If they are required to have an edition of 5 prints, then they should prepare 6 to 9

sheets of printing paper. Generally, the printing paper is larger than the printing plate so that the printed image "floats" within the margins of the printing paper. After the paper is prepared, the printing plate can be inked using one of the following methods:

--roll water-based printing ink on an inking plate (i.e., thin glass, Plexiglas, or metal plate) with a soft brayer until the ink is of uniform consistency on the brayer. The brayer is then rolled across the surface of the printing plate.

--roll water-based printing ink on an inking plate with a soft brayer until the ink is of uniform consistency. Press the printing plate onto the inking plate until the print surface is completely inked.

--apply tempera or acrylic paint onto the printing plate with a bristle brush or brayer.

After the plate is inked, press it inked-side down onto the printing paper. Use uniform pressure on the plate to insure a complete print. You may also rub on the printing paper with the heel of the hand or the bottom of a large spoon to help transfer the ink to the paper. Pull the paper off from the plate and set the print aside to dry. Continue the printing process until the students each have five prints that are consistent with each other. The students should number their edition with the number of prints in the edition under or after the number of that particular print in the edition (i.e., the first print of an edition of five would be marked 1/5).

Formal Qualities

An activity to help the students recognize the formal qualities of their art work is described as follows:

On a large chalk or poster board duplicate the Design Chart (Aid for Activities 7). Have the students place their completed prints into the square that best represents their image (i.e., the art work uses the element of line to achieve the principle of movement, or the art work uses the element of shape to achieve the principle of repetition). It is possible that the students could each have several combinations of squares into which their art works could be placed. Have them choose the most evident qualities.

This same activity can be used in the analysis component of the criticism model given in this lesson to help students analyze art works according to their formal qualities.

EVALUATION: Have the students complete Grading Art (Handout 11a). This assignment should help the students understand some of the considerations an educator has when grading art production assignments. This activity creates a student-generated summative evaluation for production that relates to the objectives of the production assignment. This handout takes the students through the various steps they need to consider in grading art production. Grading Art (Handout 11a) is designed specifically for the production assignment for this lesson. Grading Art (Handout 11b) is designed for the students to use with other production assignments or any other area of instruction or activity. Please refer to the handouts to familiarize yourself with the concepts outlined for grading.

The teacher should establish the total value (i.e., points, percentage, letter grade) of the evaluation tool and then allow the students to design the structure. The students should be allowed to distinguish how much of the total value amount should be given for certain aspects. Emphasize to the students that grading often deals with how much effort is given in producing an art work, and critiquing deals with the quality of the art work itself. The Grading Art (Handout 11a) can be completed individually or in teams, but would probably work best if completed as a class assignment.

3. Enrichment:

Have the students consider the following concepts:

What, if anything, makes art different from craft?

To be considered a work of art, must an object be recognizable?

Are there different levels of art or do all art objects have the same value?

Is art created by a man more valuable than that by a woman?

Should art by women be evaluated differently than that created by men?

Should we have a masculine view of art?

What would a masculine view consider?

"As a pure representation of the human mind, art will express itself in an aesthetically purified abstract form" Mondrian.

Do the traditions of your community affect you (i.e., your choice of clothers, friends, activities)?

What tradition(s), in any, is your generation developing? Deleting?

These concepts could be addressed through class discussion or through the individual student responding to them in a journal format.

Lesson 3 - Images from Art Visuals aids:

African sculptures:

Africa 6, 7, 8, 9, 10, 11, 12, 13, and 15

Abstract:

Timeline - Abstract - 20th Century

Modern Art Styles - Abstract Expressionism

Modern Art Styles - Abstract Formalism

Modern Art Styles - Cubism

Modern Art Styles - Expressionism

Modern Art Styles - Fauvism

Modern Art Styles - Neo-Expressionism

Women Artists 8 (Suzanne Valadon)

Women Artists 9 (Gabriele Munter)

Women Artists 10 (Georgia O'Keeffe)

Women Artists 18 (Emma Amos)

Africa 3a, 6, 7, 8, 9, 10, 11, 12, 15, and 18

India 1a

Formal:

Modern Art Styles - Color Field

Modern Art Styles - De Stijl

Modern Art Styles - Op

Modern Art Styles - Suprematism

Women Artists 11 (Helen Frankenhthaler)

Women Artists 13 (Barbara Hepworth)

Women Artists 16 (Maria Martinez)

Women Artists 17 (Louise Nevelson)

Africa 4 and 5

China 1b

Islam - 13b and 15b

Celebrations of Diversity

Individuals, families, communities, and cultures

Lesson 4 - Symbols of Culture: art as a reflection of culture (4 to 5 hours)

OBJECTIVES: The students will be able to:

1. describe how art historians establish context of an art work (H)
2. define the institutional and instrumentalist theories (A)
3. create a 3-D assemblage and design its display (P)
4. describe the process of interpretation from personal and informed positions (C)

LESSON CONTENT/SKILLS FOCUS:

Using the art form of sculpture, the students will create an assemblage which illustrates the symbols of their culture.

1. Role of an art historian (H)
2. Context of art forms (H)
3. How artifacts are changed to art (A)
4. Role of institutes of art (A)
5. Institutionalist theory (A)
6. Instrumentalist theory (A)
7. Classifying art and cultures (A)
8. Symbolism in art (P, H)
9. Creating an assemblage, using symbols of culture (P)
10. Design the setting for display (P, H)
11. Interpreting from personal experiences (C)
12. Re-interpreting from informed position (C)

RESOURCES/MATERIALS:

Teacher:

Handouts 12, 13, 14, 15, 16, and 17
Aid for Activities 8, 9, 10a, and 10b
Images of sculptures from various ancient cultures for **Cultural Context (HO 13)** (H)
Variety of images for **Art Gallery (AA 10)** (A)
Images of symbolism (P)
Images of assemblages (P)
Reference or resource materials for cultural context and art gallery activities
Images of Heidelberg Project pages 9-13 of lesson (C)
Assemblage materials: wire, adhesives, foam core, wood, nails, hammer, clay, scissors, cardboard, construction paper, markers, and/or found objects
Heavy cardboard bases, 12"x12"

Student:

Pencil
Journal
Objects from cultures for assemblage

VOCABULARY/DEFINITIONS:

artifacts: simple tools or functional objects
assemblage: a sculpture made from assembled objects or parts
contemporary: belonging to the same time
context: conditions or circumstances surrounding an object
functional: a utilitarian object whose design is determined by use
institutional: acting as an instrument or means to accomplish something

ACTIVITIES:

MOTIVATION: **Inquiry (Handout 12)** activity discovering Carhenge. (H)

1. Discuss the role of art historians, as they establish context of contemporary and historic art works. (H)
2. Define context and have students project themselves into various contexts. (H)
3. Have students discover the cultural context of an image by completing **Cultural Context (Handout 13).** (H)
4. Discuss how artifacts are changed into art. (A)
5. Discuss the role of institutions of art. (A)
6. Introduce the institutionalist theory **(Aid to Activities 8).** (A)
7. Introduce the instrumentalist theory **(Aid to Activities 9).** (A)
8. Have students complete **Views of Art (Handout 14)** to help them distinguish between institutionalist and instrumentalist theories. (A)
9. Discuss that aestheticians try to define what is art? or when is it art? (A)
10. Have students classify art views or culture by completing **Art Gallery (Aid for Activities 10a and 10b).** (A)
11. Discuss and demonstrate symbolism in art. (P, H)
12. Define assemblage activity, showing examples of assemblages. (P)
13. Have students create an assemblage, using the theme "Symbols of Cultures." (P)
14. Have students design the exhibit area for their production by completing **Design Display (Handout 15).** (P, H)
15. Have students interpret an art work (Heidelberg Project) from their personal experiences. (C)
16. Have students re-interpret the art work after completing **Interpretations (Handout 16)** by using **Background Information (Handout 17)**. (C)

ENRICHMENT: Discussion or journal entries of concepts found in instructional materials.

EXTENSIONS:

1. Assume the role of an art historian and document a contemporary artist's work (H)
2. Interpret a fellow student's art work and then interview the student to find his/her interpretation. Compare the two views (C)
3. Explain the view of art or aspects of culture from your gallery by designing the educational information to accompany it (A)
4. Design the theme/setting for the entire class' artwork display. Design individual galleries that might address common concerns (P)

ADAPTATIONS:

1. Find examples of assemblages and describe the original and institutional context of the art work (P)
2. Mount visuals of symbols from a culture onto foam core and then place them into clay bases to design a 3-D sculpture (P)

EVALUATIONS:

All the evaluation strategies for this lesson are related to the various activities for each discipline (H,C,A,P). At the end of each activity, there are several questions regarding the concepts taught within the activity. These can be discussed as a class, or students can respond to them individually in their journals.

ARTS:

Language arts: write interpretation of an image, could be done as a mystery/solve approach

DISCIPLINES:

Geography, science, anthropolgy, history: choose a common concern or value (i.e., belief system, politics, society structure) and observe its development throughout cultures.

NATIONAL STANDARDS:

4. Understanding the visual arts in relation to history and cultures.

KEY: (H) History, (C) Criticism, (A) Aesthetics, (P) Production

LESSON 4: Symbols of Culture - Art as a reflection of culture

Using the art form of sculpture, the students will create an assemblage which illustrates the symbols of their culture

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Time: 4 to 5 hours.

Note: The production assignment for this lesson will require that the students create an assemblage using symbols of cultures. Briefly discuss this assignment at the beginning of this lesson so students can be collecting objects for their sculptures.

1. Introduction/motivation:

Have the students complete Inquiry (Handout 12). This handout displays images of the art work "Carhenge" while presenting the following hypothetical situation:

While excavating for oil in Nebraska, an engineer came across the following objects (shows two pictures of Carhenge, created by the artist Jim Reinder of Nebraska in the 1980's). As images of the objects were published, several historians rushed to the site to document the objects. One of the historians was an art historian. Why do you think an art historian would be interested in these objects? What are some of the questions an art historian might ask in regards to these objects?

2. Lesson content/skills focus:

ART HISTORY:

Roles of an Art Historian

After the students have completed Inquiry (Handout 12), have them list some of the questions that an art historian might ask. Following are some concepts to list:

--Who did the work?

--When and where was it done?
Is this art? (The aesthetician usually defines what is art, but the historian also documents art)

--What is the subject matter or theme of the work?

--Where does the work fit into the history of art? (This may mean what style of art, but it could also mean its function in society.)

--Why was the work done is this particular way? (This involves artistic tradition, artist's intent, nature of the culture in which the work was produced, and the purpose of the work.)

--Is the work as it was originally? If not, then how has it been modified?

Tell the students that in dealing with older art, the art historian must often face long hours of visual detective work and searching for answers in documents and records. In the case of contemporary art, it is often a matter of inquiry, communication, and dialogue with the work and its artist.

Define *contemporary* for the students and ask them if they think the image in Inquiry is a contemporary work. Ask the students which method--investigation or communication--would the art historian in Inquiry (Handout 12) use. Emphasize that the historian will probably have to do both. First, investigative work would have to be done to locate the artist. If the artist is located, then inquiry, communication, and dialogue would follow. Stress that art history involves skills of investigation and interpretation. Tell the students they will have an opportunity to investigate and interpret in the next activity, Cultural Context (Handout 13).

Context of Art Forms

Define *context* (circumstances surrounding an object; the conditions or circumstances which affect something). Ask the students to describe what context are they in (i.e., they are in a school setting, they are students, they are in an art class, they are in an adolescent age group, they live in a democratic society, they can't vote because they are too young). Emphasize that their context affects them because it places them into certain circumstances. Have the students project themselves into another context, possibly into the teacher's context (i.e., they are in a school setting, they are the educators, they are in an art class, they are not in an adolescent age group, they live in a democratic society, and they can vote because they are old enough). The context is different for the student and teacher because the circumstances are different (i.e., the teacher is certified, through education processes, to teach). Now, have the students project themselves into very divergent contexts. Have them explore a variety of contexts, both geographically and chronologically.

Explain to the students that they will use investigation and interpretation to discover the context of an art work. The activity is **Cultural Context** (Handout 13), and the students are to "discover" the cultural context of an art work. The students can work individually or in teams. Provide reference materials, if possible, to help the students discover the context of the images provided. Clues, in the form of data or resources, could also be provided for some of the images. Explain that this process involves many aspects of investigation and often there are not answers to all of the questions. Encourage investigation, inquiry, and interpretation.

Note: Any 3-D sculpture or form from an ancient culture could be used for this assignment. Following is a list of possible structures to be used:

Easter Island monolithic figures
Pyramids of Egypt or Central America
The Parthenon
The Colosseum
Great Wall of China
Temples from Central America (Tikal, Chichen Itza)
Totem poles
Structures from Inca cultures (Machu Picchu)
Maori carved figures
Angkor Thom or Wat in Cambodia
Stupas or chaitya halls from India
Taj Mahal from India
Olmec heads
Zimbabwe Temple from Africa

The students could "discover" the context of Stonehenge as the historical example for **Cultural Context** (Handout 13). Stonehenge might be appropriate because *Carhenge* was used for the contemporary approach in art history for the **Inquiry** (Handout 12) assignment. Following is background information on Stonehenge which could be given to students to aid in their exploration of context:

Background infromation on Stonehenge

Some time around 2000 B.C., there appeared in Europe the first examples of architecture. This architecture consisted of huge complexes of heavy, vertical stone blocks, reaching a height of 80 feet or spreading out over nearly two miles. At Stonehenge, on the Salisbury Plains in England, they were placed in a ring, enclosing an area of twenty-five acres. This ring consisted of evenly spaced uprights supporting horizontal slabs (lintels) and two inner circles similarly marked, with an altar-like stone at the center. The stones, some weighing fifty tons, were dragged for more than twenty miles to be trimmed and stood on end. Built on the site of two earlier constructions, Stonehenge was constructed so the position of the stones were used to mark the point at which the sun rose at the midsummer solstice. Apparently a ritual site, Stonehenge might have been used for the observation of the movement of the sun and moon.

There is an image of Stonehenge provided in Art Visuals' Art History Timeline, 1600 B.C.

EVALUATION: The completion of the **Cultural Context (Handout 13)** can be a form of evaluating the students' knowledge of context. The students could respond to the following aspects of the activity:

--What helped you to "discover" the cultural context of your image?

--What would have helped you in your discovery?

--What did you learn about the culture or society in which the art work was created?

--Do you think art is an accurate reflection of a society or culture? Why or why not?

--What aspects of context did you need to interpret because you could not find any facts?

--Should interpretation be considered as a fact? Why or why not?

AESTHETICS:

Artifact to Art, the Role of Institions of Art

Explain to the students that art historians and others try to research and discover the original context of art works. They document their findings when possible, but often they are not able to resolve all the issues. The *artifacts* that are discovered often help historians understand the societies that created them. In fact, most of all we know about ancient civilizations is obtained through examining the art forms that remain from a culture or society. Art is important because it reflects the cultures in which it is produced. Ask the students if they feel that contemporary art represents their culture. Encourage them to state their reasons behind their observations.

Institutionalist Theory

Explain to the students that as art historians have tried to document the context of art forms, many institutions have evolved that aid in the research and preservation of art. Often these institutions will remove the art works from their original context and place them in museums and galleries so that more people can view and study them. When art museums place artifacts in their exhibits, this act changes the context of the art work. Many of the artifacts and *functional* items from various cultures are put into museums where they become classified as art, rather than artifacts. This concept of creating art by placing it in a museum became known as the Institutionalist theory. Following is background information on the Institutionalist theory:

> **Institutionalist:** This view is based on the assumption that a work of art is made by the act of exhibiting it; therefore, placing it on display, rather than the design, makes it art. Quality is based on the status or recognition of the institute that displays or promotes the art work. Art museums, galleries, art publications, and publishers can confer the status of art on an object. This view stresses the role of social practices and institutions.

This theory is defined in a simplified manner in **Aid for Activities 8.**

Instrumentalist Theory

Explain to the students that another view of art also deals with the context or circumstances surrounding an art work. This view is called the Instrumentalist theory. Following is background information regarding the Instrumentalist theory:

> **Instrumentalist:** Also called the contextualist or pragmatist theory. This view is based on the concept that art is an instrument to produce affects, usually for social, political, moral, or economic purposes. Quality is based on the greatness of its purpose and on the depth or intensity of communicating that purpose. This view holds that art should advance the interests of humanity and is the servant of mankind. Art should portray the context or circumstances of

human needs. The more vivid the experience, and the more extensive and rich its quality, then the greater the aesthetic value.

This theory is defined in a simplified manner in Aid for Activities 9.

Have the students complete Views of Art (Handout 14). This handout reinforces some of the concepts related to the Institutionalist and Instrumentalist theories. Definitions of the theories are given and the students are to determine which theory or theories are best represented in the examples. Following are the examples from the handout:

1. A Native American rug is hung on the wall in a museum display.

2. A painting by Picasso depicts the atrocities of the Spanish Civil War.

3. An Islamic mosque lamp is critiqued in Art News magazine.

4. A stack of tires is removed from a service station and installed in an exhibit called "Stacks of Trash-An Environmental Issue."

5. Diego Rivera paints a mural for The Detroit Institute of Art entitled Detroit Industry.

6. Walter de Maria filled a New York gallery with 220,000 pounds of dirt. The de Menil family of Texas bought the entire building in which the installation had been made in order to keep the exhibit there permanently.

7. A religious painting by Rubens is borrowed from the Vatican for an exhibit at University of Utah's Museum of Art.

8. McGraw-Hill published a book on Andy Warhol's collection of cookie jars.

9. A polychrome vessel from the Mayan preclassic era was purchased from The National Museum of Anthropology in Mexico City by The Metropolitan Museum of Art in New York City.

10. One of Faith Ringgold's story quilts was purchased at a prestigious New York gallery. The quilt was placed on a bed in the owner's guest bedroom.

11. During the Kamakura period (1185-1333) in Japan, the military government commissioned realistic portraits of their warriors.

The answers to the above situations are as follows: Situations 1, 3, 6, 8, and 9 are Institutionalist. These situations emphasize that museums, galleries, art publications, and publishers can convey the status of art. Situation 8 poises some intrigue because the fact that they published the book does not mean that Andy Warhol's cookie jars are art. Also, Situation 9 emphasizes that the object went from artifact to art. According to the Institutionalist theory, placing the object in a museum does not make it art, but an art museum can convey that status. Ask the students what would happen if the natural history museum in Mexico re-purchased the object.

Situations 2, 7, and 11 are Instrumentalist, although case 11 raises some concern because the Instrumentalist theory is a Western theory that was developed around 1900. This raises the question whether ancient non-Western art forms can be classified according to Western contemporary theory. Situation 7 poises as an Instrumentalist view because the image serves religious purposes, but does the view change to Institutionalist when the art is used in a non-religious setting of a museum gallery?

Situations 4, 5, 9, and 10 all poise a combination of theories. Situation 4 begins to be an Institutionalist approach, but because the tires were displayed in an exhibit which had social and political ramifications it can be Instrumentalist also. Situation 5 is a combination also because the theme of the art work is Instrumentalist with social and political overtones, but it was com-

missioned and placed in The Detroit Institute of Art. Ask the students if their classification would change if the mural were painted on a freeway overpass in Phoenix. Situation 10 might be called a reverse-institutionalist, because the object started out of art and then its function was changed to utilitarian.

Explain to the students that these theories are rarely completely definitive. They raise combinations of solutions and problems. The study of aesthetics should cause the students to question, answer, and question again. One area that is exciting to explore with students is the concept of "When does an object become art?" Encourage the students to discover or invent situations similar to those presented above to help them define the many aspects of art. Another activity to help the students define or classify art is the Art Gallery activity.

Classifying Art and Cultures

Duplicate several copies of Art Gallery (Aid for Activities 10a and 10b). You will need enough copies so that each 3 or 4 students can share a gallery. If you photocopy the gallery at 121%, then you can enlarge it to fit a 11"x14" format. You might also mount the galleries onto heavy cardstock and have the galleries laminated. These galleries can be used for a variety of activities.

Give a gallery (Aid for Activities 10a) and also the gallery classifications (Aid for Activities 10b) to each 3 or 4 students. Assign them the responsibility to design a gallery. They can assume the following roles of museum personnel:

Curator - the person in charge of the museum. This person usually decides the theme, subject matter, or format of exhibits.

Registrar- this person manages the museum's collection and provides documentation (facts) for the art works.

Gallery Designer - this person arranges for the physical conditions of the exhibit. They will arrange for props, didactic (explanatory) labels, signs or posters promoting or describing aspects of the exhibit.

Education Curator - this person provides the information to be included in the didactic labels and educational support material for the exhibit.

The teacher can assign a gallery classification from the list provided or the students may choose a theme of their own. Encourage the students to choose a theme or concept for their gallery that would promote a culture or aesthetic theory (i.e., realistic, expressivist, hedonist, formalist, feminist, instrumentalist, or institutionalist). Provide the students with visual resources to use for their exhibit. Some of the images for their galleries can be photocopied from reference materials. Encourage the students to investigate and interpret the art work's original context and try to duplicate that context in their gallery. Context can be shown through the title or theme chosen, and through the information provided on the didactic label defining the art works.

EVALUATION: The completion of the gallery could be a form of asessing if the students have understood previous concepts. Students could document some of the considerations they have made as they designed their galleries. Some of those considerations might be as follows:

--What was the reason for your choice of theme or subject matter for your gallery?

--How successful were you in having appropriate images for your gallery?

--What images would you include or delete if you were to revise your gallery?

--How successful were you in documenting the original context of your art works?

--How successful were you in duplicating your art works' original context?

--What problems did you encounter?

PRODUCTION:

Symbolism in Art

The students are to create an assemblage, using the theme of symbols of culture. Discuss the use of *symbolism* in art and demonstrate with examples found in various images. Most religious art works display symbolism, also the Western art styles Symbolist and Les Nabis use symbols. Have the students discuss symbols that represent aspects from various cultures (i.e., what would be symbol of prestige or power from a Western culture, an African culture, a Latino culture). Encourage the students to think of symbols that represent common concerns of culture (i.e., religion, politics, aspects of society, values, beliefs, customs, traditions, and/or celebrations). As they define their sculpture, they can choose from the following approaches:

--The students can represent a culture and use symbols that represent several aspects of that culture (i.e., one culture showing belief systems, aspects of politics, structures of society).

--The students can represent one aspect of a culture with various symbols (i.e., symbols from various belief systems of a culture).

--The students can represent one common concern and use symbols from a variety of cultures (i.e., symbols of celebrations from numerous cultures).

Assemblage

Define *assemblage* and show the students several examples of assemblages. Have the students start to collect various objects for their sculptures. The students can also use words or visuals within their assemblage. The objects and/or words and images can be assembled in a variety of ways: wired, glued, mounted on foam board, pressed into a clay base, hung on an armature as a mobile, and/or nailed to wood.

Emphasize to the students that they are creating a three-dimensional object and they need to consider whether their sculpture is to be viewed mainly from the front or from all sides.

Design Display

Have the students complete Design Display (Handout 15). This handout will help the students consider both the original context and the institutional context of their art work. An extension of the handout would be to create a gallery or display area where the art works could be viewed with their appropriate documentation or explanations. The aspect of viewing all the students' art work as a collective whole is very beneficial and promotes several of the concepts promoted in this lesson (i.e., institutionalist theory, role of art institutes, and context in art).

EVALUATION: The completion of Design Display (Handout 15) can be an assessment strategy to determine if the students understand the concept of context as it relates both to the original context and the institutional context of an art work. The students could address the following concepts:

--Which was easier to define, the original context or the institutional context? Why?

--What are your views on explanatory labels in museums?

--What might be some aspects of the original context of an art work that you could not include in a label or exhibit?

--What are your feelings about museums displaying the sacred or religious objects of a culture?

CRITICISM:

Interpreting from Personal Experiences

The students will interpret an art work from the Heidelberg Project. Have the

The students will interpret an art work from the Heidelberg Project. Have the students look at one of the images from the project. (Images provided at the end of Lesson 4, pages 9 to 13.) Do not provide Background Information (Handout 17) for the students at this point. Have the students write a brief interpretation of the art work without any prior class discussion. This should be done in a written format so that the students are not influenced by the teacher's or other students' observations and comments. After the written interpretations are completed, ask the students to read some of the interpretations they have written. Ask the students what might help them with their interpretation. Emphasize the following aids for interpretation that were given in Lesson 3 - Traditions:

--Title of the art work.
--Name of the artist.
--Background of the art work - where, when, and why it was created.
--Statement of the artist's intent.
--Symbols used within the art work.
--Feelings or emotions that might be expressed in the art work.
--Familiarity with traditions or customs illustrated in the art work.

Re-interpret, Using Background Information

Show the remaining images and have the students re-interpret the Heidelberg Project art work using Interpretations (Handout 16) and Background Information (Handout 17). Interpretations (Handout 16) is designed to be used with any art image. If you use another image, you can provide the background information or assist the students in researching and locating it.

It is valuable to have the students originally interpret an image without any background information and then re-interpret the same image after they have completed Interpretations (Handout 16). Emphasize to the students that interpretation is often based on personal experiences, but there are several aids (i.e., title, artist's statements) that can help them more accurately interpret art.

Following are the questions from the Interpretations (Handout 16), with answers about the Heidelberg Project:

1. What is the title of work? *"Heidelberg Project"."taken from the street on which the homes were located.*

2. Who is the artist? *Tyree Guyton, an African American artist.*

3. Where, when, and why was the art work created? *The works were installed in vacant houses, and later vacant lots, located in inner city Detroit. The Project was started in 1986 and it continues to be added to today. The works were originally created to turn abandoned buildings into art.*

4. Has the artist made a statement on the intent of the work? If so, what did that statement include? *Yes, "I try to make people see what they don't. This art will really make you think. Think about all the things we call junk. It's only junk if you see it that way. The children of this neighborhood don't get a chance to visit The Detroit Institute of Art, but now they have an opportunity, through this project, to experience art."*

5. What symbols are used in the art work and what do they represent? *Actual objects are used, which represent either junk or art, depending on the viewer's perception.*

6. What are the feelings or emotions that are expressed in the art work? *The reply to this questions could be very subjective. To some it might give the feeling of chaos and to others collections of memories. The brochure says that the Project sends a universal message of hope.*

7. What customs or traditions are illustrated in the art work? *One of the traditions illustrated might be that of people decorating their surroundings. The brochure also stated that it was a neighborhood renais-*

sance. Perhaps the students could define what renaissance means. What traditions or customs are associated with a renaissance.

EVALUATION: The completion of Interpretations (Handout 16) can be used to assess whether the students were able to achieve a more accurate interpretation after they acquired the background information on the art work. The students could compare their first interpretation with the second, informed interpretation and evaluate the following concepts:

--Which interpretation was more personal?

--Which interpretation was more accurate?

--Why do you think one interpretation was more accurate?

--Whose interpretation is more valid, yours or the artist's? Why?

--Which is more accurate, feelings or facts? Why?

--Can an art work have more than one accurate interpretation?

--Can an interpretation be wrong?

3. Enrichment:

Have the students consider the following concepts:

Can everything and anything that an artist makes be called art?

Can objects of a culture be called art if the society it was created in does not classify it as art?

What makes an object worthy of being placed in an art museum?

Should artists be expected to explain their work?

What one art work would you choose to reflect your immediate society? Can artists from another society or culture reflect yours?
What art work is incorrect or not accurate in reflecting society?

"Art is not the reflection of reality, it is the reality of that reflection," Jean-luc Godard.

These concepts could be addressed through class discussion or through the individual student responding to them in a journal format.

Lesson 4 - Images from Art Visuals aids:

Sculptures from ancient cultures:

Timeline - 1900 B.C., 1700 B.C., 1600 B.C., 1100 B.C., 800 B.C., 400 B.C., and 100 A.D.

Modern Art Styles - Earth Art

Africa 16 and 17

China 7, 8, and 15

India 3, 4, 5, 9, 10, 11, 12, 15, and 16

Islam 1a, 2, 3, 4, 6, 8, 13a, 14a, 15a, 17a, 18a, and 18b

Japan 2a, 3, 4, 8a, 12, and 13a

Images of symbolism:

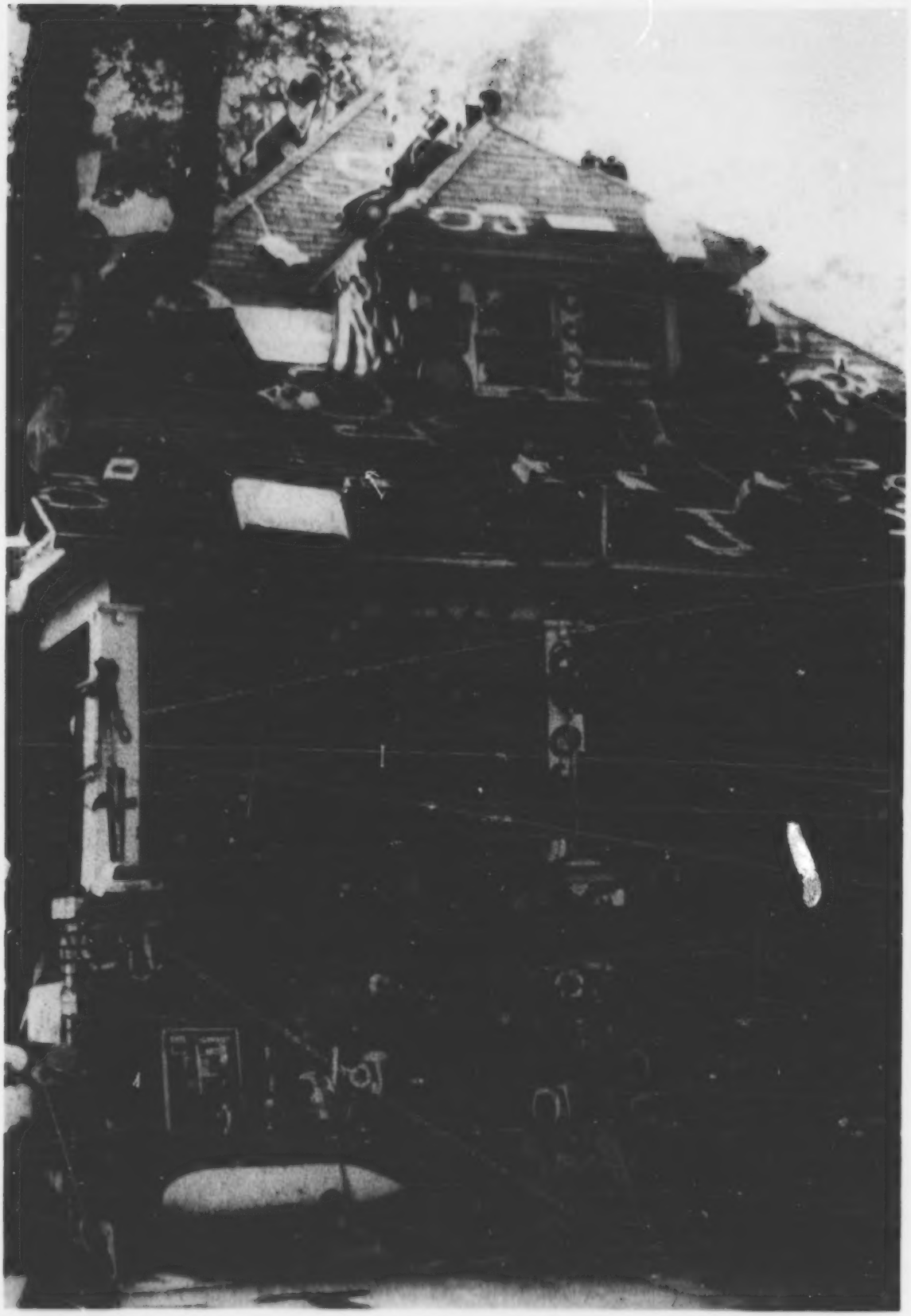
Modern Art Styles - Post Impressionsin - Gauguin

Modern Art Styles - Surrealism

Modern Art Styles - Symbolism

China 7, 9a, 10, 11a, 11b, 14a, 14b, and 18

India 6a, 6b, and 7



Heidelberg Project, Tyree Guyton, Detroit

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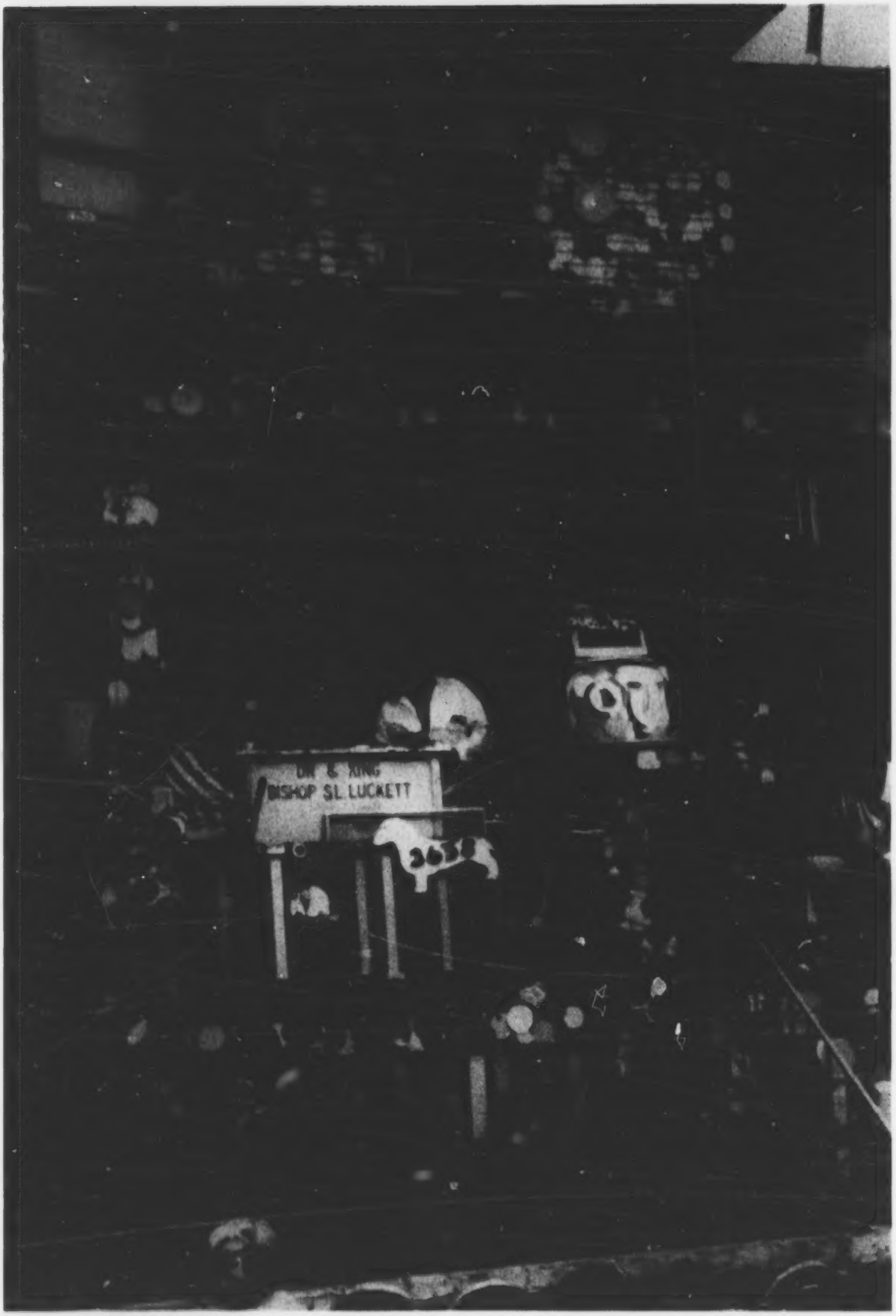

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Lesson 4 Page 13

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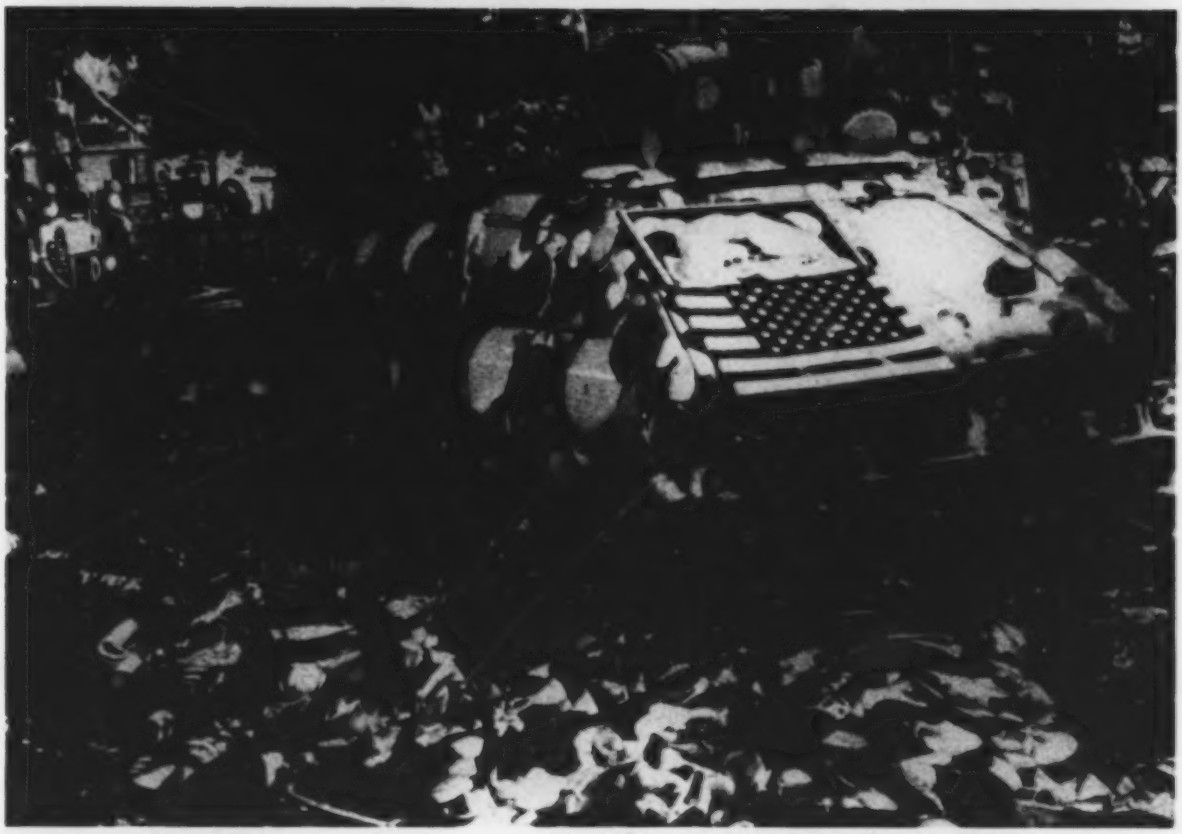

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Celebrations of Diversity

Individuals, families, communities, and cultures

Lesson 5 - Viewpoints: World-wide views of art and cultures (4 to 5 hours)

OBJECTIVES: The students will be able to:

1. describe how aestheticians define art (A)
2. identify purposes of art (A)
3. identify purposes of art of various cultures (H)
4. understand processes in art production (P)
5. create class mural (P)
6. make connections with art, cultures, and self (C)

LESSON CONTENT/SKILLS FOCUS:

Using the theme "Celebrations of Diversity," the students will create a class mural representing a world-wide view of cultures and purposes of art creation.

1. Role of an aesthetician (A)
2. Purposes of art (A)
3. Identifying purposes of art from various cultures (H)
4. Class mural (P)
5. The Art World (P)
6. Art production processes (P)
7. Creation of class mural (P)
8. Cultural prejudices (C)
9. Connection of cultures through art (C)
10. Connections of art with other disciplines, communities, families and self (C)
11. Art World Acceptance Form (A,H,C,P,)
12. Celebration of diversity

RESOURCES/MATERIALS:

Handouts 3, 18, 19, 20, 20a, 20b, 21, and 22 (optional)
Aid for Activities 11, 11a
Motivation objects (i.e., box, dollar bill, small plastic bowl, small toy, photograph from magazine advertisment, decorated item) (A)
Variety of images for aesthetic review activity (A)
Resources and/or images for **Viewpoints (HO 18)** (H)
Resources and/or images for **Connections (HO 20)** (C)
Images of murals (P)
Mural materials: paper, pencil, paints, painting surfaces, and brushes

Student:
Pencil
Journal

VOCABULARY/DEFINITIONS:

aesthetics: philosophical approach to What is art? or When is it art?
amateur: a person who is not an expert
biased: having prejudices, or preconceived opinions
connoisseur: a critical judge in matters of art or taste
content: idea, mood, feeling or message contained within a work of art
prejudice: to form an opinion without acquiring knowledge
The Art World: a supposed organization or society that monitors affairs of art
Western: having origins from Western European cultures

ACTIVITIES:

MOTIVATION: Have students view objects (i.e,. dollar, bowl) and decide if they are art. (A)

1. Review views of art, using **Aids for Activities 11 and 11a**. (A)
2. Discuss the role of aestheticians. (A)
3. Present case study in aesthetics for students to discuss. (A)
4. Define purposes of art. (A)
5. Have students complete **Viewpoints (Handout 18)** to determine purposes of art from various cultures. (H)
6. Define The Art World. (P)
7. Have students complete **Art Production Process (Handout 19)** as part of the mural production process. (P)
8. Structure the mural activity and have students complete mural, using theme "Celebrations of Diversity." (P)
9. Have The Art World members evaluate the mural. (P)
10. Define cultural biases and prejudices. (C)
11. Have students complete **Connections (Handout 20)** to show connections of art from culture to culture, and connections of art with other disciplines, communities, families, and self. (C)
12. Have students complete another **Learner Report (Handout 3)** to assess new perceptions.
13. Have students complete **The Art World Acceptance Form (Handout 21)** as a final evaluation for the unit. (H,P,C,A)
14. Celebrate diverstiy by having celebration.

ENRICHMENT: Discussion or journal entries of concepts found in instructional materials.

EXTENSIONS:

1. Project a bi-cultural view of purposes of art by adding another culture to **Viewpoints (Handout 18)** (H)
2. Discover and define a new asethetic view of art. Invent several case studies to support the new view (A)
3. Rewrite a Western critique to fit a non-Western art form. Try to delete Western bias (C)
4. Plan a sub-mural for a sub-culture (i.e., drug culture, youth culture) (P)

ADAPTATIONS:

1. Assign sub-contractors to monitor various aspects of the production processes (P)
2. Find examples of murals and define and write display labels and educational materials (P)
3. Promote the mural installation. Advertise the "Celebrations of Diversity" celebration

EVALUATIONS:

1. The Art World members will lead a class discussion on the evaluation criteria defined in the invitation **(Handout 22).** (P)
2. **The Art World Acceptance Form (Handout 21)** is meant to be a cumulative evaluation for the entire unit. This form and **Learner Report** could serve as a review (P,A,H,C)

ARTS:

Connections (Handout 20) shows connections to all art disciplines. This could be expanded to involve other cultures.

DISCIPLINES:

Connections (Handout 20) and **Viewpoints (Handout 18)** relate to world civilizations and humanities courses.

NATIONAL STANDARDS:

6. Making connections between visual arts and other disciplines

KEY: (H) History, (C) Criticism, (A) Aesthetics, (P) Production

LESSON 5: Viewpoints - World-wide views of art and cultures

Using the theme "Celebrations of Diversity," the students will create a class mural representing a world-wide view of cultures and purposes of art creation.

Time: 4 to 5 hours

1. Introduction/motivation:

Place several of the following objects into a box: a dollar bill, a small plastic bowl, a photograph from a magazine advertisement, a decorated object (i.e., hot pad, dish towel), a small toy figure, and a postcard with an art reproduction. Have the students choose an object from the box and decide whether or not the object is art. Emphasize the following concepts: the dollar bill is a print, the plastic bowl is similar to a ceramic dish or vase, photographs are considered an art form (i.e., Dorothea Lange or Ansel Adams images), the decorated object is similar to a painting, the small figure is a type of sculpture, and the postcard is a reproduction of an art work on it. Have the students try to define what objects are art, or almost art. This activity is meant to stimulate the students' thinking about what they would classify as art. Do not define the objects as art, but allow the students to discuss the many possibilities.

2. Lesson content/skills focus:

AESTHETICS:

Review of the Views of Art

Tell the students that trying to define What is art? and When is it art? is not easy, and that the views of art discussed in class (i.e., realistic, expressive, hedonist, formalist, feminist, instrumentalist or institutionalist) are the result of the same decision-making process they experienced with the objects in the box. Have the students review the various views of art by using the wordstrips from Aid for Activities 11 and 11a. The wordstrips can be placed on the images that represent those particular views. For an advanced review have the students place the wordstrip along a grid (on a scale from 1 to 10) below the images to decide to what degree an art work represents that view. If the students are unsure of the correct concepts associated with the views, then have them refer to the Aid for Activities 1, 2, 3, 4, 5, 8, and 9 which give a brief description of the views. Note: Additional theories are given in the supplemental material at the end of the unit to define Aid for Activities 12, 13, and 14.

Role of an Aesthetician

After the students have reviewed the aesthetic views of art, explain that these views were developed by Western and European philosophers to help define developments in Western art. Remind them that some of these approacnes might help describe characteristics of non-Western art, but they were developed to explain characteristics of Western art.

These philosophical approaches were designed to help define "What is art?" and sometimes "When is it art?" As art forms changed to address new concerns and approaches, like abstraction and exaggeration, philosophers had to find new definitions for what would be called art. These philosophers are called aestheticians and they study the philosophy of aesthetics.

Tell the students that they are going to work as aestheticians. Present the following case for the students:

> Last week, a prominent artist from Los Angeles was contemplating on a new project she was about to begin. As she thought about the project, she started to take notes to define the processes or concepts she was planning on using in her art work. She took copious notes and even drew detailed diagrams showing exactly what the art work would be like. Most of the art works she completed were large, sculptural pieces that required several technicians to help her complete the work. She would give the

technicians the detailed drawings and notes and they would construct the art work. The artist had become so skillful in her descriptions that the completed projects needed no modifications or adjustments from her original notes. As she sat and thought she realized that the majority of the creation of the art work was in her descriptions of the processes or concepts. She felt that the construction of the art work was secondary, and that the true creative aspect of the work was in the notes. Therefore, she called her agent and told him she had completed her latest project and would he come and take it to the gallery. The agent was amused when the artist handed over her notes and drawings and told him to display them, as they were the true artistic creation. She said that anyone with the least degree of intelligence could see or visualize the concepts she had described in her notes. The agent was perplexed and decided to take the notes to a group of aestheticians to see if they could help him decide if the notes were art, or just notes.

Tell the students they are the aestheticians. Have the students write their opinions on a sheet of paper without discussing the case study with other students. They should answer the following:

Are the notes art?

If so, then what would they call their view of art, and what would be the criteria that would define why the notes would be considered art?

If the notes are not art, then what is the student's reasoning?

After the students have written their decisions, allow the students to discuss these questions and see if they can come to a consensus. Remind them that aesthetic theories do not require a complete agreement. In fact, many aesthetic theories were developed because of disagreement with existing theories.

Explain to the students that the aspects described in the artist case study are currently considered an art form or style. It is called conceptual art or process art, and it asserts that creativity or art is in the describing of the concepts and processes, not in the actualization. Have the students continue to define their new view of art. Emphasize that aesthetics is a changing science not a definitive one. Allow the students to disagree and discuss.

Purposes of Art

Explain to the students that while most aesthetic views were developed for Western and European art forms, there are several universal aspects which address world-wide purposes for art. The purpose or reason that art is created is different than the approach to art. For example, an art work can represent a realistic approach or view, but the reason it was created was for religious purposes. Explain to the students that when they decide the purpose of art creation they are deciding why art is created and what its function or use in society is. Have the students list purposes of art creation. The major purposes of art are:

Religious: every culture has art forms that have a philosophical or moral basis. Some uses are ritual, magic, or adoration.

Political: most cultures have art forms which reflect the position of leadership or politics. Some uses are promotion or prestige, propaganda, or patriotism.

Social: most cultures have art forms that help in the socialization of their societies. Some are closely related to the political or economical aspects of the society. Some uses are educational, documentation of history, narrative (story telling), advertising (commercial), and entertainment or amusement.

Decoration: most cultures use art as decoration for functional objects. Many cultures' earliest art works were for decorative purposes.

Self-expression: most cultures, especially Western cultures, use art as a means of self-expression. There are some cultures that have recently developed methods of self-expression through art.

HISTORY:

Identifying Purposes of Art from Various Cultures

Identify for the students the various cultures which will be used for Viewpoints (Handout 18). Have the major cultures of the world represented. In order for each student in the class to have a separate culture, some may be given countries (i.e., Indonesia, Haiti, or Greece). Another approach might be to have the students use the same culture but represent different chronological times (i.e., an early Native American culture and contemporary Native American culture) or smaller units found within a larger culture (i.e., Inuits, Cherokees). In this activity, the students will find examples of the various purposes of art for the culture they have been given. The students can find visual examples or images to place on the worksheet, or they can define the art form with text. In those cases when a culture does not produce an art form to meet a particular purpose, the students can give reasons why that culture does not promote that purpose. Provide adequate resources for the students to complete this activity. This activity will indicate the many diverse purposes for art, art forms, and cultures that are evident throughout the world. Have the students share their findings in the form of a small report to the other class members so that everyone can recognize commonalties and diversity among cultures and purposes of art.

PRODUCTION:

Class Mural Depicting Aspects of Art and Culture

A copy of the following invitation is reproduced in Handout 22. Make individual copies for the students or read the invitation to the class. A copy of the invitation should be available for students because the invitation states the objective of the production activity and lists the criteria for evaluation. Following is the text of the invitation:

Your class has been chosen to complete a mural depicting the theme "Celebrations of Diversity." The creation of the mural must involve every student in the class. It must represent a world-wide view of cultures and also illustrate the purposes of art creation.

Distinguished members of The Art World will judge the effectiveness of the mural according to the following criteria:

Aesthetically speaking, what view of art does the completed mural represent?

Critically speaking, is the mural a fair, good, or exceptional example of that particular view of art?

Historically speaking, is the mural a reflection of the context of the class? What is the general context of the art work? Will the art work obtain historical significance?

Artistically speaking, does the art work display the skills and techniques of advanced artisans? Is it displayed appropriately, and does it reflect the aspirations of the entire class?

Upon the completion, The Art World will determine the mural's acceptance into the World of Art.

Thank you for your consideration.

Sincerely,

The Art World

The Art World

After reading the invitation, have the students define who or what is *The Art World.* The Art World is meant to represent an organization or society of knowledgeable people who monitor the varied aspects of art. Emphasize that there is not a specific organization that meets and determines the outcome or acceptance of art, but there are general concepts about art and its functions that have evolved over time. Have the students speculate which cultures are affected by The Art World.

Art Production Processes

The teacher needs to determine the structure of the mural production according to the circumstances of the class. One aspect of mural production is to involve as many students as possible. Art Production Processes (Handout 19) has a structure which allows for many students to get involved with various aspects or categories. The basic categories of involvement are as follows:

1. Determine content and intent
2. Plan and compose
3. Sketch and scale
4. Monitor and modify
5. Critique and complete
6. Design and display

These categories are defined with a job description in the Art Production Processes (Handout 19). The handout outlines the various processes that are inherent in art production, provides a description of those processes, and shows the sequence of one process into another. The handout also provides for the students to state their decisions before they proceed to the next process in production.

The Art Production Processes (Handout 19) is designed so each category can involve one or more students, and each student can be assigned one or more aspects of the mural production. If this approach is chosen, then the teacher can duplicate only those categories that deal with that particular student or group of students.

Another approach would be to have each student determine content and intent and then formulate a plan and complete a composition. At the completion of everyone's composition, the most effective composition could be chosen for the entire class to complete as the mural. If this approach is chosen, then the teacher should duplicate the entire handout for each student.

Have the students complete Art Production Processes (Handout 19) as part of the mural production process.

EVALUATION: At the completion of the mural, "appoint" members of the class to be members of The Art World, or have school officials and/or parents represent the members. Have a class discussion on the criteria in the invitation (Handout 22). Discuss aspects of who decides what is art. Refer to items in the enrichment section for further items of discussion.

CRITICISM:

Cultural Prejudices

Explain to the students that just as many of our views of art (aesthetics) deal with Western philosophy, so criticism tends to be based on Western thought. Remind the students that criticism is a method of evaluating art. The components of the evaluation process are description, analysis, and interpretation. Most of these stages are easier because we may be familiar with Western art styles and art forms. Usually, when we view art forms from another culture, we are biased. Define *biased*, stressing that to be biased means to have *prejudices* or preconceived opinions against something or someone. Emphasize that often we are prejudiced because we don't know much about the object or person. In order to remove these biases, we need to become informed or knowledgeable about other cultures and their art forms.

Connections of Culture through Art

Have the students complete Connections (Handout 20). Emphasize that this activity is designed to show connections from culture to culture through art. The students will choose an art work from the Western culture and connect it with art works from non-Western cultures. Some of those connections will be through similar themes, subject matter, media, function, art form (mode), or structure (element and/or principle). These connections are addressed on page 1 of Handout 20, and a completed activity is demonstrated on Handout 20a - page 1 (with text) and Handout 20b - page 1 (with images).

For this activity, have the student place an image, or a brief description of an image, in the Western art work column. The student then determines which example of the concept is evident in the art work and circles the example. If the example is not listed, then the student adds it to the list. For example, an image of Kathe Kollwitz's Out of Work, a charcoal drawing from a Western culture, is placed next to the concept ART FORM. Drawing is circled as the example of the ART FORM. The student then proceeds to the non-Western culture column and chooses a drawing from another culture and either places or describes that image. The student then proceeds to the next concept and continues this process. The student can choose to represent the same non-Western culture throughout the entire worksheet, or may represent a different non-Western culture for each concept. This activity reinforces the concept of world-wide aspects of art, illustrating that all cultures have art forms, subject matter, media, purpose, stylistic tendencies, themes, and art works that depict elements and principles.

Other Connections of Art

Page 2 of Connection (Handout 20) emphasizes other connections between art and the other art disciplines of music, drama, language arts, and dance; within other disciplines in school, such as history, science, and math; within aspects of communities; and families. The final connection the students are asked to make is the connection of art to their everyday, personal life.

In this format, the students are to choose art works that are connected to the concepts (i.e., music, drama, family), and then in the concept column define what aspects of the concept are evident within the art work. For example, the students could choose Van Gogh's Starry Night for the "another subject from school" concept column. The students might recognize the evident solar aspects of the sky and refer to astrology and/or physic classes. The students can document with facts and figures, but the main concept is for the students to make connections with art and other areas, including their personal lives.

An example of the second page of Connections is provided in Handout 20a - page 2 with the text and Handout 20b - page 2 with images and text.

Unit Reflections

Have the students reflect on the first assignment for this unit (realistic self-portrait) and refer back to Learner Report (Handout 3), if it is available. The students can then complete another Learner Report (Handout 3) to recognize new knowledge or perceptions. Encourage them to document changes in their perceptions about art, introspective aspects of self, and aspects of diversity and cultures.

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3. Unit Evaluation:

Art World Acceptance Form

The Art World Acceptance Form (Handout 21) is a cumulative review or final evaluation for the entire unit, "Celebrations of Diversity." Its purpose is to provide a structure to assess the synthesis of the unit, incorporating aspects of each lesson and each discipline (i.e., aesthetics, history, criticism, and production). The format is designed as a form (test) that the students engage in with The Art World. Explain that at the completion of the form, a status is to be bestowed on each of the students. The status to be achieved (i.e., from connoisseur of art to amateur to art nerd) is proportional to the degree of satisfactory completion of the entire acceptance form. Define connoisseur and amateur and have the students come up with their own definition of art nerd.

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4. Enrichment:

Have the students consider the following concepts:

Can we come to a consensus about what is and what is not art? Should we?

Is there a set of criteria that is shared by all works of art? If so, what is it?

Can children produce art?

Can nature produce art?

Can animals make art?

Can an untrained person make art?

If an artist feels good about his/her work, then does it mean that the work is valuable to The Art World?

Whose view of art is more important, a few from The Art World or many from society at large? Why?

Is the art promoted by galleries and museums the most "popular" art? Why, or why not?

What type of art would the student put into a museum?

"The mind paints before the brush," James Ellis.

These concepts could be addressed through class discussion or through the individual student responding to them in a journal format.

Closure of unit: To finalize the unit, the class could have a true celebration of diversity. This celebration could be the unveiling of the class mural for interested school, community, and family members. Have the students bring aspects of their culture's celebrations and celebrate their unique and diverse natures.

Notes:

Celebrations of Diversity

THE REAL ME

Name_____ **Class**_____

Following is a list of several personality traits. Underline three that you think best describe your **current** personality.

happy	stable	secure	sad	confused	insecure
lonely	friendly	moody	flippant	eager	resentful
calm	agitated	restful	energetic	passive	forceful
quiet	shy	boisterous	complex	simple	aggressive
greedy	loud	selfish	giving	clumsy	graceful
fast	lazy	mediocre	slow	intelligent	sporty
placid	quick	insecure	average	sloppy	flamboyant
prim	heavy	studious	silly	light	happy-go-lucky
orderly	carefree	helpful	fanciful	somber	disorganized
thoughtful	reflective	caring	insensitive	slow	methodical
proper	reckless	cautious	athletic	firm	light hearted
scared	flashy	dull	fun loving	timid	adventurous
strong	sensitive	weak	mean	jolly	supportive

Feel free to add terms that might not be on the list. As you can see, there are numerous combinations that might be obtained from the list. Each student is unique in the fact that there are likely no other students with exactly the same traits. A great degree of diversity exists within any given classroom, school, or community. Let's celebrate that diversity by trying to depict your unique and diverse personality with an expressive self-portrait. Before you proceed, go through the list again. This time, circle three personality traits that you would **like** to portray. These may be some of the same traits you previously selected. Now, choose at least two of these traits to portray within your expressive self-portrait. Go ahead -- be yourself!

Handout 1

ARTIST'S CRITIQUE

Name _____ Class _____

In this assignment you choose one of your self-portraits to be critiqued. Then choose an artist from the examples given by your teacher to be the critic of your art work. To evaluate (or critique) your art work, the critic must have specific criteria in order to make that evaluation. The criteria for the two self-portraits are as follows:

1. The first self-portrait was to be a realistic, life-like drawing.

2. The second self-portrait was to be an expressive work that illustrates at least two specific personality traits that you have chosen.

Now that you have chosen your art work and critic, and you have the criteria by which it is to be evaluated, complete the rest of the worksheet.

1. What artist did you choose to critique your self-portrait?

2. Why did you choose this particular artist? For example, was it because their work was similar or different from your work?

3. Did you think they would give you a "complimentary" or "critical" critique? Why? (Complimentary means they will tell you things you want to hear that are good; critical means they will tell you both the good and bad)

4. Briefly describe the proposed critique. State to what degree it would be favorable. List all critical aspects - remember critical means both what is successful and unsuccessful.

5. What artist's work would you like to critique? Why?

Handout 2

LEARNER REPORT

Name_____ Class_____

List three new things you have learned while completing this assignment. For example, what have you learned about portraiture or about yourself?

1.

2.

3.

Handout 3

"The Real Me" Statement

Name_____ Class _____

1. Which of the two images do you feel most accurately represents the real you? Why?

2. What two personality traits did you try to illustrate in your second self-portrait?

3. Did you feel you were successful in illustrating those two traits? To what degree you were successful or unsuccessful?

4. Which portrait was easier to do, the realistic portrait or the expressive one? Why was it easier?

This Statement is to be turned in with your two self-portraits.
Handout 4

Questions from Lesson 1 - The Real Me:

1. Why are self-portraits so intimidating?

2. What underlying structure determines the general proportions of the head?

3. What is the general shape of the front view of the head?

4. True or False. The face is generally symmetrical.

5. Proportionally, where are the eyes located vertically on the head?

6. What is the general width of an eye, in relation to the width of the head?

7. True or False. The bottom lip is one-half the size of the entire lip.

8. True or False. Young children's heads are proportionally the same as adults.

9. True or False. Figure drawing is a strong tradition in all cultures.

10. True or False. Portraits are always paintings of people.

11. What is the approach called when artists try to imitate a person or object in their art?

12. What is the approach called when artists try to express strong ideas, emotions, or feelings in their art?

13. True or False. Critics should have specific criteria in mind when critiquing an art work.

14. _____ and _____ are two major ways to make an art work more expressive.

15. What is one advantage of doing a self-portrait?

Handout 5

ARTIST'S INTENT - Visualization thru Actualization

Name _____ Class _____

1. Circle the emphasis you have chosen for your triptych on families.

   a. Past, present, and future
   b. Familles from the following three cultures: (list)
   c. Expressive, realistic, and ideal
   d. Other (please describe)

2. What is the **intent** (purpose or meaning) of your art work?

When you are half-finished with your art work, complete the following question:

3. What changes or modifications have you made from your original intent?

After you have completed your art work, respond to the following questions:

4. Rate how successful you were in achieving your original intent .

poor fair good great **wow!!**

5. What specifically would you change to make your art work more successful?

6. What do you feel is the most successful aspect of your art work?

On a 3x5 card, write the intent (purpose or meaning) of your art work. Attach the card to your art work. Your art work will be critiqued by a fellow student according to this intent.

Handout 6

CRITICAL CRITERIA

Name _____ Class _____

In this activity you are Chris Critic and your assignment is to critique a fellow student's art work. If you choose to accept this assignment, then you need to be aware of a few facts about criticism.

First, when you critique something, you are responsible to evaluate both what is successful and unsuccessful. Criticism is not just finding fault.

Second, a critic makes critical decisions. Remember that critical means you are informed. It is not just an opinion. It is based on knowledge and training. Critics are constructive in their comments. A critic does not just say that something is good or bad, but rather states why, listing strengths and weaknesses.

Finally, in order to evaluate the effectiveness of something, you must have a set of specific criteria. Criteria are standards on which a judgment may be based. The standards can be varied, but they need to be established before you critique. The major criterion for evaluating this art work is:

- **The art work reflects the intent (purpose or meaning) of the artist.**

Now that you are a critical (informed) critic, let us begin. You will be given an artist's work along with a brief statement listing the intent of the artist.

1. According to the above criteria, what is successful about the art work?

2. According to the above criteria, what is unsuccessful about the art work? (Remember to be constructive -- tell why, not just what.)

Another important aspect of criticism is your personal opinion. Your personal likes or dislikes are different than your evaluation of success or effectiveness according to specific criteria. Regardless of the outcome of the evaluation you, as critic, can personally like or dislike it. The critic realizes that even if something is not successful according to one aspect or criteria, it might still be valued personally. This part of the evaluation is based on personal feelings, not on knowledge or training.

So, what is your personal preference . . . Do you like or dislike the art work? Tell why.

ART CRITICISM

A WAY TO EVALUATE ART

I. Description: describe what you see in the art work

1. LINES
___sharp ___diagonal
___thick ___fuzzy
___jagged ___thin
___heavy ___curved
___choppy ___smooth
___vertical ___straight
___horizontal
___graceful

2. COLORS
___bright
___soft
___strong
___dark
___warm
___cool
___neutral
___opposite

3. SHAPES
___circles
___rectangles
___curved
___soft-edged
___squares
___triangles
___angular
___hard-edged

4. TEXTURE
___rough
___smooth
___shiny
___soft
___hard
___dull

5. VALUE
___dark
___medium
___light

6. SPACE
___shallow
___deep

7. FORM
___flat
___rounded

8. OBJECTS
___people ___buildings ___boats ___animals ___trees ___sky ___rocks ___water ___food ___other
___there are no objects

II. Analysis: tell how the parts (elements) are put together to achieve principles

1. Balance: What type of balance is used? Asymmetrical (each side is different) or symmetrical (each side is similar) or a combination of both? What element(s) is used to achieve balance? Tell how it is achieved.
2. Center of interest: Where is the center of interest (if any) and what element (s) is used to achieve it?
3. Contrast: What element (s) is used to achieve contrast? Tell how it is achieved.
4. Unity or harmony: What element(s) is used to achieve unity or harmony? Tell how it is achieved.
5. Variety: What element (s) is used to achieve variety? Tell how it is achieved.
6. Movement or rhythm: What element (s) is used to achieve movement or rhythm? Tell how it is achieved.

III. Interpretation: tell what is the meaning or purpose of the artwork

Which of the following words best describe what you think is the meaning of the art work?

___strength ___beauty ___love ___madness ___excitement ___courage ___horror
___fear ___hope ___hate ___anger ___adventure ___loneliness ___peace
___mystery ___sadness ___death ___war ___happiness ___fun ___calm

What other words might describe the meaning of the art work?

What is the title of the art work?_____What does the title tell you about it's meaning?

What symbols are evident that might give a clue as to the art work's meaning?

IV. Judgment; judge the art work

What is the primary purpose of the art work -- to look real -- to express an emotion -- to show relationships between line, shape, color, etc. -- to promote a purpose of society -- or list other purpose _____

On a scale from 1 (poor) to 10 (great) how successful do you think the art work represents that purpose._____

Do you like the work? Tell why or why not.

Handout 8

ARTICULATE

Name_____ Class _____

Articulate: expressing oneself readily and effectively, capable of being understood or comprehended.

Art has concepts that require articulation and visualization. This worksheet lists several of these concepts and gives a general definition of each. From the definitions given, locate visual examples of the concepts and place the images next to the appropriate term. If an image is not available, then describe the art work as best as possible. (i.e., culture, art form, style, artist, title, and/or subject matter).

Visual Example	Term/definition	Visual Example	Term/defintion	Visual Example	Term/definition
	Abstraction: uses recognizable subjects but portrays them in an unrealistic manner, usually simplifying or exaggerating the forms		**Fine arts:** forms which are created to involve perceivers in aesthetic experiences,(i.e., painting, sculpture, drawing, architecture, printmaking, and photography)		**Naturalism:** emphasis upon the imitation of nature; realistic, without idealization or stylization
	Decorative arts: also called applied arts, crafts, or formerly minor arts; primarily all art forms not considered fine art,(i.e., textiles, ceramics, jewelery, fashion, home furnishings)		**Folk arts:** traditional art forms made by common people; usually functional and unsophisticated, (i.e., tole painting, quilting, basketry, pottery)		**Non-objective:** forms with no recognizable objects or subjects; similar to non-representational; opposite of naturalism or realism

Traditions!

Name _____ Class _____

For your production assignment, you will complete an edition of five 4"x5" prints. The theme for this print assignment is "Traditions of your Community." As you develop your ideas for the print, make notes of your thoughts regarding the traditions (beliefs or customs) of your community. You can choose from a variety of communities to represent. One might be your school community, another might be your ethnic or cultural community, and yet another might be the community you live it – be a town, city, or rural farm. Also, you are to record ideas on your community's traditions from the following: a classmate, a family member, a neighbor, and a school official. These comments will be written around the area where the design for your print will be. Acquire some comments before you begin the design. These comments can help you define traditions. After the design is completed, acquire the other comments. These impressions can evaluate your design according to its representation of your community's traditions.

The design for your sketch should have abstract qualities. It could emphasize traditional symbols or motifs in a stylized manner, and/or distortion or exaggeration

Classmate

Design for "Traditions of your Community"

Neighbor

School Official

Family Member

Your thoughts on traditions:

Handout 10

Grading Art

Name _____ Class_____

You will develop the grading procedure for your recent art production assignment. Because you are both a student and an artist, you should be concerned about how your art work is graded. Usually grades relate to how well the student has achieved the outlined objective of the assignment. The objective for this production assignment was as follows:

> **The main objective of this production activity is to complete an edition of 5 prints with a relief process, by creating an abstract image on a 4"x5" plate using the theme of traditions form their community.**

1. List items to be included for grading:

Complete an edition of five prints
Create a 4"x5" relief print
Print should have abstract qualities
The theme of traditions of community should be used

Are there any other aspects of the production assignment that should be included for evaluation? For example, should the completion of **Traditions (Handout 10)** or this handout **Grading Art** be part of the grade in this production assignment? Should participation in the activity using **Design Grid (Aid for Activities 7)** be included? Add any other items to the above list that you think should be included for grading.

2. Rank items according to importance: Decide the order of importance of those items on your list. For example, is creating a plate as important as completing an edition? Your teacher will provide the total value (i.e., points, percentage, letter grade) for the assignment, but you need to decide on how much of that total value should be given for each aspect. Place a percentage in front of each item in your list to indicate that item's importance in relationship to the other items. Your percentages should equal 100%. Now relate the percentage back to the value system your teacher recommended.

3. Determine method of evaluation: Decide how to evaluate the individual items. Usually not all the items can be evaluated in the same manner (i.e., a written test). You need to check for understanding (knowledge), completion of task, success of application, and skills development. For example, consider the following:

- Can any of the aspects of this assignment be accurately evaluated according to a rating scale (i.e, a letter grade or a percentage that reflects how well something is completed or to what degree it is completed)?
- Can items be accurately evaluated according to checklist criterion (i.e., whether something is present or absent)?

Write or outline your grading procedure on the back of this handout, then evaluate your production assignment according to your grading procedure.

Grading Art

Name _____ Class _____

The assignment is to develop a grading procedure for art. Usually grades relate to how well the student has achieved the outlined objective of the assignment. State the objective for the assignment that is to be graded.

1. List items to be included for grading: List the specific outcomes to be achieved from the above objective. List any other aspects of the assignment that should be included for evaluation. For example, were there items or activities that lead up to the objective that might not be mentioned in the objective?

2. Rank items according to importance: Decide the order of importance of those items on the list. Provide the total value (i.e., points, percentage, letter grade) for the assignment, and then decide how much of that total value should be given for each item. Place a percentage in front of each item in your list to indicate that item's importance in relationship to the other items. The percentages should equal 100%. Relate the percentage back to the total value.

3. Determine method of evaluation: Decide how to evaluate the individual items. Usually the items cannot be evaluated in the same manner (i.e., a written test) because the procedure needs to account for various components (i.e., understanding (knowledge), completion of task, success of application, and skills development). For example, consider the following:

- Can any of the aspects of this assignment be accurately evaluated according to a rating scale (i.e, a letter grade or a percentage that reflects how well something is completed or to what degree it is completed)?
- Can items be accurately evaluated according to checklist criterion (i.e., whether something is present or absent)?

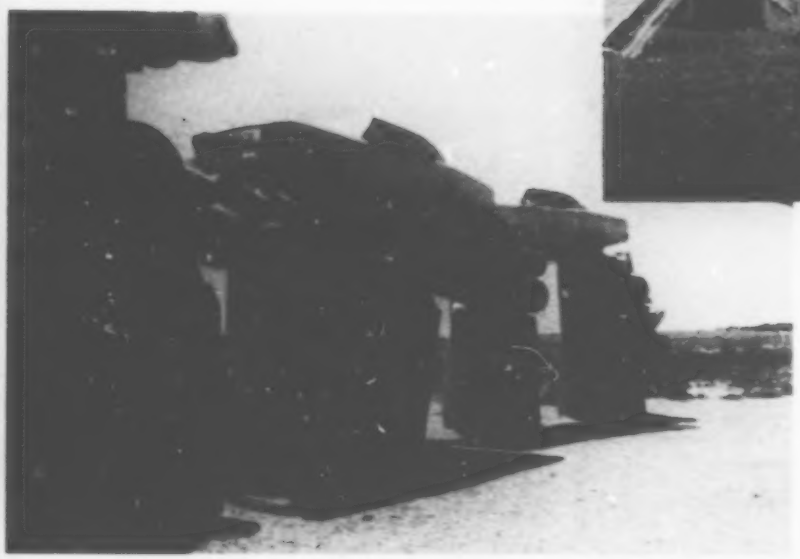
Write or outline the grading procedure on the back of this handout, then evaluate the assignment according to the grading procedure.

Handout 11b

Inquiry

Name _____ Class _____

While excavating for oil in Nebraska, an engineer came across the following objects:



As images of the objects were published, several historians rushed to the site to document the objects. One of the historians was an art historian.

Why do you think an art historian would be interested in these objects?

What are some of the questions an art historian might ask in regards to these objects?

Handout 12

Cultural Context

Name_____ Class_____

You are to "discover" the cultural context (original setting or circumstances) regarding the art work. Use whatever tools of investigation and interpretation you have available. Some of these tools might be reference books or materials, knowledge from a fellow student or teacher, or your knowledge of history and art. Sometimes, you will need to interpret aspects regarding the art work. Interpretation involves looking for symbols or feelings that might be expressed within the art work. You will probably not be able to answer all the questions, but good luck and happy hunting.

1. When was the art work created?

2. Where was the art work originally located? What country or culture?

3. Who created the art work?

4. What was the function of the art work in its society? (Usually art functions as an object for religion, narrative or story telling, decoration, utility, documentation of an event or person, and for self-expression.)

5. Who was the potential audience?

6. What patronage, if any, would have commissioned this work?

7. What symbols are used within the work?

8. What are the values of the culture which produced this work and how are they represented in the work?

9. How did the nature of time (chronology) and place (geography) in which the work was created shape it?

10. Why might this work have been important at its time?

11. Why do you think this work is important today?

Briefly describe the image you are investigating:

Views of Art

Name_____ Class_____

In this activity, you are to decide what view of art (instrumentalist or institutionalist) fits the example that is presented. Remember that the institutionalist theory deals with objects when they have been removed from their original context and put into an **institutional** context or surrounding., and that either an art museum, art gallery, art publication or publisher can confer the status of art onto an object. The instrumentalist view deals with societies' needs or circumstances (i.e., social, political, moral, or economical). The instrumentalist theory says that art should be an **instrument** to serve those human purposes. You are to decide whether the example described is institutional, instrumentalist, neither, or both.

Institutionalist	Instrumentalist	Both	Neither	
__	__	__	__	1. A Native American rug is hung on the wall in a museum display.
__	__	__	__	2. A painting by Picasso depicts the atrocities of the Spanish Civil War.
__	__	__	__	3. An Islamic mosque lamp in critiqued in Art News magazine.
__	__	__	__	4. A stack of tires are removed from a service station and installed in an exhibit called "Stacks of Trash-An Environmental Issue."
__	__	__	__	5. Diego Rivera paints a mural for The Detroit Institute of Art entitled *Detroit Industry*.
__	__	__	__	6. Walter de Maria filled a New York gallery with 220,000 pounds of dirt. The de Menil family of Texas bought the entire building in which the installation had been made in order to keep it there permanently.
__	__	__	__	7. A religious painting by Rubens is borrowed from the Vatican for an exhibit at University of Utah's Museum of Art.
__	__	__	__	8. McGraw-Hill published a book on Andy Warhol's collection of cookie jars.
__	__	__	__	9. A polychrome vessel from the Mayan preclassic era was purchased from The National Museum of Anthropology in Mexico City by The Metropolitan Museum of Art in New York City.
__	__	__	__	10. One of Faith Ringgold's story quilts was purchased at a prestigious New York gallery. The quilt was placed on a bed in the owner's guest bedroom.
__	__	__	__	11. During the Kamakura period (1185-1333) in Japan the military government commissioned realistic portraits of their warriors.

Handout 14

Design Display

Name _____ Class _____

As part of the production assignment, you are to design the display or exhibit area of your art work. Your design should include the following:

- 1. ORIGINAL CONTEXT: An explanatory label for your art work. The label should include the title of the art work, the name of the artist, and a statement describing the original context of the art work. The statement of the original context should define the conditions or circumstances you were trying to portray in your art work. It should also include what culture or cultures you are representing, and what aspect or aspects (i.e., belief systems, values, customs, traditions, power or political systems) of society are you portraying. Following are examples of statements:

  Statement: This art work was designed to show the symbols of power that are evident or implied in contemporary African American culture.

  Statement: The art work illustrates symbols of celebrations from the ancient cultures of Japan, China, and Korea.

  Statement: Symbols of aging in America in the twentieth century are incorporated in this sculpture.

- 2. INSTITUTIONAL CONTEXT: The design of the exhibit or display area. This should be sketched onto the back of this handout. Following are items to consider as you complete your design: do you want the art work placed on the floor or on a table or pedestal? do you want special wall treatment behind the display area? are there other explanatory signs or posters needed to describe the intent or original context of your art work and if so, where would they be placed? is there a special style of lettering that would emphasize your culture or theme?

Following is the label for your production assignment:

Title:
Artist:
Statement:

Handout 15 (Complete sketch of the design on the back)

INTERPRETATION

Name _____ Class _____

There is information available that can assist in interpreting art works. Research the following information to help in your interpretation:

1. What is the title of the art work?

2. Who is the artist?

3. Where, when, and why was the art work created?

4. Has the artist made a statement on the intent of the work? If so, what did that statement include?

5. What symbols are used in the art work? What do they represent?

6. What are the feelings or emotions that are expressed in the art work?

7. What customs or traditions are illustrated in the art work?

Now proceed with your interpretation. What is the meaning of the art work? What single idea or concept is evident in the art work?

Handout 16

Background Information on the Heidelberg Project

The Heidelberg Project, began in 1986 in inner city Detroit, when Tyree Guyton, an African American, saw abandoned buildings in the community where he grew up being pillaged and used as crack houses. Rather than give up, perpetuating a sense of hopelessness, he reacted in a positive way by turning the festering eye sores into art. With his grandfather, Sam Mackey, and his wife, Karen Guyton, the trio would search for old discarded objects in the neighborhood and attach them to several dilapidated and abandoned houses which were located on Heidelberg Street. The houses became giant structures covered with dolls, car parts, bicycles, and street signs. Eventually they developed into giant works of art that became known as the Fun House, the Baby Doll House, and the Polka Dot House.

The Project began to receive local, national and international attention. Unfortunately, in November of 1991, four of the houses were destroyed under orders of the mayor. The lots where the houses once stood have now become "Lots of Art," complete with cast-off objects as the general theme. There are thousands of shoes on one empty lot; another lot has toys. There are baby carriages, vacuum cleaners, and furniture. There is also Noah's Ark and a 1955 bus, which is dedicated to Rosa Parks, an African American civil rights activist. New works have recently been created, including the O. J. House.

In explaining the purpose of the project, the artist, Tyree states, "I try to make people see what they don't. This art will really make you think. Think about all the things we call junk. It's only junk if you see it that way. The children of this neighborhood don't get a chance to visit The Detroit Institute of Art, but now they have an opportunity, through this project, to experience art."

The following is from a brochure about the Project: "The Heidelberg Project explores using art in novel ways to bring about a neighborhood renaissance by preserving homes, cleaning up and maintaining vacant land, discouraging crime and offering new hope to the residents. The Project strives to create a more beautiful and positive environment in which to work and live. Most importantly the Heidelberg Project sends a universal message of hope without distinction of race, nationality, creed, sex, caste or color."

Viewpoints

Name_____ **Purposes of Art** Class _____

In this activity you are exploring cultures to find their various purposes of art. Select a culture, possibly the one that represents your heritage, and find visual examples that represent the purpose and definition. If the culture you choose does not produce an art form to fit a purpose, then give reason why that culture does not promote that purpose. Fill in the "other" area with a purpose of art that you have discovered.

Visual Example	Term/definition	Visual Example	Term/defintion	Visual Example	Term/definition
	Religious: uses are for ritual, magic or adornation. Can show deity, belief systems, moral or spiritual aspects. Can represent values or philosophical views.		**Social:** uses are educational, documentation of history, narrative (story telling), advertising, and entertainment. Related to economical and political aspects.		**Self-expression:** used to fulfill the artist's need to create. Art for art's sake.
	Political: uses are promotion or prestige, propaganda, or patriotism. Can reflect positions of power, leadership, or politics.		**Decoration:** used mainly on functional objects.		**Other:**

Handout 18

Art Production Processes

Name _____ Class _____

The following aspects of art production need to the accomplished for the artwork to be acceptable for The Art World:

1. Determining content and intent: The content of an artwork is the idea, feeling, mood, or message expressed by an artwork. Part of the content has already been defined by The Art World in the invitation (e.g., the theme is "Celebrations of Diversity"). *The job description for content is: to determine what ideas or messages will be portrayed in the artwork.* Consider what view of celebrations are to be portrayed. For example, the definition of celebration includes aspects of honoring by solemn ceremonies or to perform with appropriate rites. Celebrations can also include festivities. Also, decide what aspects of diversity are to be represented. The invitation states that the mural "must represent a world-wide view of cultures, and also illustrate the purposes of art creation." List the specific cultures and purposes of art to be contained in the artwork.

Content: the content of the artwork will portray celebrations as:

The cultures to be represented are:

The purposes of art to be represented are:

The intent of an artwork is its purpose or meaning. Intent and content are very similar. The content of an artwork is the idea "contained" within the work and the intent is the "intended" meaning or purpose. *The job description for intent is: to determine the purpose or meaning of the artwork, while incorporating the content information.* Research the purpose of a mural. Does a mural have a different purpose than a painting or drawing? Murals usually portray larger concepts and have narrative or story-telling applications. Should the content be portrayed with one large image, or several smaller areas, each depicting a different aspect? Is the purpose to show all culutres and their art purposes, or can art purposes of every culture be depicted? Once the purpose has been defined, the next process is to plan and compose the content idea and the intended purpose or meaning of the artwork. (Refer to **Artist's Intent-Handout 6** in Lesson 2, Changes and Constants for information on intent.)

Intent: the intended purpose or meaning of the artwork is:

2. Plan and compose: Planning has two components: conceptualizing and visualizing. The content and the intent of the art work have been established. In planning, the two concepts (i.e., content of an art work is what ideas are to be evident and the intent is the general purpose of the art work) are brought together through visualization to create a plan for an image. *The job description for planning is: to take into consideration the ideas and the purpose and create a format that contains the content and the intent together.* Planning is not to decide **what** ideas or purposes are to be achieved, but rather **how** they are to be achieved. This requires imagination and creativity. Brainstorming and visualizing the outcome will help define the plan. Once the plan has been visualized, present it in a descriptive format. Describe the size and format (i.e., square, horizontal, vertical). Also, define the approach (e.g., is it to be done in an abstract, realistic, or other style). The descriptive format can include sketches and text outlining the plan. (Refer to Lesson 2, Changes and Constants for information on brainstorming, and to **Traditions-Handout 10** in Lesson 3, Traditions for information on planning.)

Plan: Following is the plan for the art work:

To compose means to arrange or organize individual parts into an effective order. The plan for the art work contains several concepts and parts. Composing is similar to planning, in that the parts are visually organized into an order or composition. *The job description for composing is: to take the plan and organize it into a composition.* Organizing means sketching the plan into a visual format so the individual parts of the plan can be composed or put together. Complete several sketches to determine the most effective composition. Be sure the composition encompasses all of the aspects of the plan (i.e., the size, format, ideas, purpose, approach or style of rendering).

Compose: Following is the composition for the art work:

3. Sketch and scale: Once the composition is complete, check with the teacher to determine how the construction of the mural is to be accomplished. Some murals can be drawn by one group and then another group can complete the painting. Another approach might be to divide the mural into sections and have students draw and paint their individual section. *The job description for sketching is: to complete the sketch of the composition so it is accurate and represents the scale of the completed work.* There is no statement to be made with this process of the production assignment.

4. Monitor and modify: It is important that the process of producing the mural be monitored. Usually the monitoring of an activity is performed by the instructor, but students can develop skills to monitor the effectiveness of their plan in relation to the outcome of the product. *The job description of monitoring is: to follow the process of art production through to make sure the goals and plans are being accomplished.* The monitoring begins with the outset of the production. Was the content of the art work conveyed by the intent, did the plan incorporate both the ideas of the content and the intended purpose, did the composition reflect the plan, and does the development of the art work match the composition. Each stage or process should be monitored to determine the degree of compliance to the criteria previously established. (Refer to **Artist's Intent-Handout 6** in Lesson 2, Changes and Constants for information on monitoring.)

Monitor: By monitoring the processes of art production, it was determined that:

Modifying is an important component of art production because it allows the art work to develop or change as needed. Modifying can be done anytime during the art production process, but it usually follows monitoring. *The job description for modifying is: to determine if modifications should be made, and if so, which ones.* Some items to consider are: should the art work be modified to incorporate a new or more effective approach, or should an art work be modified to reflect the original aim or goal. Some modifications might be minimal, while others might require extensive changes.

Modify: following are the recommended modifications:

5. Critique and complete: The critique should evaluate the art work according to the criteria originally established to produce the art work. This criteria was determined by the invitation (i.e., the theme is "Celebrations of Diversity." The creation of the mural must involve every student in the class. It must represent a world-wide view of cultures, and also illustrate the purposes of art creation). *The job description for critique is: to determine the effectiveness of the art work according to the established criteria*. The critique should also include any rational for the evaluation. For example, if the art work is considered ineffective as far as representing a world-wide view of cultures, then the critique must state the reason for that evaluation (e.g., the major cultures are not represented). The critique process is similar to the monitoring process, other than the monitoring process should assess each individual aspect of the production, whereas the critique process assesses the final outcome of the art production. (Refer to **Critical Criteria-Handout 7** in Lesson 2, Changes and Constants for information on critiquing.)

Critique: the critique of the art work is:

The job description for completing is: to determine if the art work is complete in relationship to the original criteria (refer to the invitation or objective) and does it comply with any recommendations for modification. Another consideration for completeness deals with modifying the art work after the critique, if the critique recommended changes.

Complete: According to the established criteria, the art work is complete or incomplete. Circle one. If incomplete, list what components need to be completed.

6. Define and display: After the production is completed, the aspects of exhibiting the work need to be considered. Explanatory labels or descriptions should be considered. *The job description for defining is: to determine the appropriate information that is to be presented with the completed mural.* Consider how to represent the entire class' participation and degree of each individual's participation. Also, any additional educational information in the form of posters or signs should be considered. (Refer to **Design Display-Handout 15** from Lesson 4, Symbols of Culture for information on defining information to go with the art work.)

Define: the following information should be included to define the art work:

Murals present a certain set of display considerations. By their very nature they require special arrangements. Work with the instructor in planning the display of the completed mural. *The job description for displaying is: to design the display for the completed mural.* Things to consider would be the size of the mural, the audience and their capacity to view the mural, limitations of the exhibit area, and other general aspects of display. The design should include sketches and text describing all the aspects of the display. (Refer to **Design Display-Handout 15** from Lesson 4, Symbols of Culture for information on designing displays.)

Display: Following is the design of the display for the art work:

CONNECTIONS

NAME _____ CLASS _____

Place an image, or brief description of an image, in the Western column that illustrates the concept from the Art Concept column. Circle the example of the concept represented. If it is not present, then write it in. Connect that image with an image from a non-Western culture in the next column, using the same concept.

Art Concept	Western	Non-Western	Art Concept	Western	Non-Western
Art Form or Mode: painting, print, drawing, sculpture, photo, architecture, weaving, ceramic, glassware, jewelry,			**Approach or stylistic tendency:** realistic, abstract, expressive, non-objective		
Subject Matter: landscape, portrait, seascape, still-life, fantasy, nature, cityscape, genre, non-representational			**Element:** line, shape, color, value, texture, space, form,		
Media-material used to create art: paint, clay, stone, wood, pencil, charcoal, ink, crayon, metal, fabric, fiber, glass, marker, dye, pastel,			**Theme or idea:** war, deity, mother and child, grandeur, family, prestige, peace,		
Purpose or function: religious, political, social, decoration, self-expression, utility, narrative, documentation, advertisement,			**Principle:** balance, unity or harmony, contrast or emphasis, movement or rhythm or transition, repetition, variety,		

CONNECTIONS

NAME _____ CLASS _____

Place an image, or brief description of an image, in the Western column that illustrates the concept from the Art Concept column. Circle the example of the concept represented. If it is not present, then write it in. Connect that image with an image from a non-Western culture in the next column, using the same concept.

Art Concept	Western	Non-Western	Art Concept	Western	Non-Western
Art Form or Mode: painting, print, drawing, sculpture, photo, architecture, weaving, ceramic, glassware, jewelry,	Kathe Kollwitz *Out of Work,* 1909, drawing, National Gallery of Art, Washington, D.C.	Occidental, Gyokuen Bompo (c.1347 - c. 1420), *Orchids and Rocks,* drawing, Metropolitan Museum of Art	**Approach or stylistic tendency:** realistic, abstract, expressive, non-objective	Emma Amos, *Catch,* 1990, painting, collection of the artist	Oceanic, mask from the Mortlock Islands, central Carolines, wood, Rautenstrauch-Joest Museum, Cologne
Subject Matter: landscape, portrait, seascape, still-life, fantasy, nature, cityscape, genre, non-representational	Judith Leyster, *Self-Portrait,* c. 1630, painting, National Gallery of Art, Washington, D.C.	African, brass figure from Wunmonije Compound, 12th-15th century, Museum of Ife Antiquities	**Element:** line, shape, color, value, texture, space, form,	Louise Nevelson, *Homage to the World,* 1968, wood and paint, The Detroit Institute of Art	Southeast Asia, The 'Leper King', Angkor Thom
Media-material used to create art: paint, clay, stone, wood, pencil, charcoal, ink, crayon, metal, fabric, fiber, glass, marker, dye, pastel,	Dale Chihuly, *Violet Persian Set with Yellow Lip Wraps,* 1991, glass, collection of Janet and Marvin Fishman.	Islamic, Mosque Lamp, Syrian, Mamluk period, c. 1350, glass, Metropolitan Museum of Art	**Theme or idea:** war, deity, mother and child, grandeur, family, prestige, peace, memorial	Maya Lin, Vietnam Veterans Memorial, 1982, stone, Washington, D.C.	India, Lion Capital from Ashoka Memorial Column, Maurya, 272-232 B.C., stone, Archaeological Museum, Sarnath
Purpose or function: religious, political, social, decoration, self-expression, utility, narrative, documentation, advertisement,	Ben Shahn, *Miner's Wives,* 1948, painting, Philadelphia Museum of Art	Latino, Diego Rivera, *Liberation of the Peon,* 1931, fresco, Philadelphia Museum of Art	**Principle:** balance, unity or harmony, contrast or emphasis, movement or rhythm or transition, repetition, variety,	Bridget Riley, *Cataract V,* 1967, painting, Richard Felgen Gallery, London	Native American, *Second Phase Chief's Blanket,* 1850-65, N. M. Millicent Rogers Museum, Taos

BEST COPY AVAILABLE

CONNECTIONS- continued

NAME _____ CLASS _____

Place an image, or brief description of an image, in the Artwork column that illustrates the concept from the Concept column. Write in the Concept column what is the connection between the artwork and the concept. You do not need to made connections with the concepts prior or after---just between the concept and the artwork.

Concept	Artwork	Concept	Artwork
Music:		Another subject from school:	
Dance:		Community:	
Drama:		Family:	
Language Arts:		Yourself:	

Handout 20 - page 2

CONNECTIONS- continued

NAME _____ CLASS _____

Place an image, or brief description of an image, in the Art Work column that illustrates the concept from the Concept column. Write in the Concept column what is the connection between the art work and the concept.

Concept	Art Work	Concept	Art Work
Music: Title has music term. The image looks a musical arrangement	Wassily Kandinsky, *Improvisation 31, Sea Battle*, 1913, painting, National Gallery of Art, Washington, D.C.	Another subject from school: Math, image has aspects of balance and proportion	Piet Mondrian, *Diamond Painting in Red, Yellow, and Blue*, c. 1921/1925, painting, National Gallery of Art, Washington, D.C.
Dance: The figure looks animated and lively. Title has dance in it	*Siva, Lord on the Dance, Performing the Nataraja*, 10th century, Chola dynasty, bronze, Los Angeles County Museum of Art.	Community: Depicts a community that is orderly and happy	Chinese propaganda poster, private collection
Drama: Reminds me a TV soap opera with a hero and heroine	*Bahram Cur with the Indian Princess in Her Black Pavilion*, Iranian, c. 1426, drawing, Metropolitan Museum of Art	Family: deals with ancestors and their respect for family members	African ancestor figure, Congo and Zaire, wood, metal, brass, National Museum of African Art, Smithsonian Institution
Language Arts: Image is an illustration for a story from Japan	*Suzumushi II*, detail from *The Tale of Genji*, early 12th century, drawing, Goto Museum, Tokyo	Yourself: has a feeling of self-revelation or personal view	Frida Kahlo, *Self-Portrait with Thorn Necklace and Hummingbird*, 1940, painting, The University of Texas at Austin

The Art World Acceptance Form

Name_____ Class _____

The Art World is willing to convey the status of art connoisseur on the student who successfully completes this form. The form will be evaluated and the status will thereby be determined. Other status for less successful attempts will be amateur and art nerd.

Matching:

_____1. Expressive	A. Image of a person, usually of their head and upper body.
_____2. Abstraction	B. Process of evaluating an art work, according to criteria.
_____3. Assemblage	C. Having no recognizable subject matter.
_____4. Context	D. Being different or having differences.
_____5. Hedonistic	E. Philosophy that defines What is Art? or When is it Art?
_____6. Realistic	F. Organized by rank or degree.
_____7. Interpretation	G. A sculpture made from assembled objects or parts.
_____8. Contemporary	H. Looks real or imitates nature.
_____9. Intent	I. Communicates emotions or feelings.
____10. Artifacts	J. Belonging to the same time.
____11. Institutional	K. Conditions or circumstances surrounding an object.
____12. Diversity	L. Standard on which a judgment may be based.
____13. Non-objective	M. To explain the meaning of.
____14. Symbolic	N. Represents something else.
____15. Tradition	O. Beliefs or customs, inherited patterns of thought or action.
____16. Aesthetics	P. Simple tools or functional objects.
____17. Criteria	Q. Intended purpose or meaning
____18. Critique	R. Deals with the portrayal of pleasurable aspects, enjoyable.
____19. Hierarchy	S. Society or institute that establishes a practice or custom.
____20. Portrait	T. Uses recognizable subject, but portrays it in an unrealistic manner.

Fill-in the blanks

21. Multiple copies of a print are called an _____.

22. The view of art that asserts that art is an instrument to produce affects; usually for social, political, moral, or economic purposes is _____.

23. A three-paneled art work often used as an altarpiece is a _____.

24. Printmaking was developed by the _____ culture over 2000 years ago.

25. In the _____ stage of criticism you can use titles, background information of the art work or artist, symbols, and personal experiences to assist the critic

Continued

Following are descriptions of various views of art. Decide which view fits the description.

A. Realistic	C. Hedonistic	E. Institutionalist	G. Feminist
B. Expressive	D. Instrumentalist	F. Formalist	H. Other

_____26. Picasso paints a picture depicting the atrocities of the Spanish Civil War.
_____27. A Native American rug is hung on the wall in a museum display.
_____28. Faith Ringgold completes a story quilt, using the theme of motherhood.
_____29. Richard Estes paints *Diner*, a Photo-Realist artwork.
_____30. A Mayan polychrome spoon is purchased by The Metropolitan Museum of Art.
_____32. The floral still-life was voted "Best Liked" artwork of the show.
_____33. The Russian painter, Kandinsky, was one of the first to paint non-objective art.
_____34. African sculptures of animals are remarkably naturalistic.
_____35. Bridget Riley paints patterns of line and/or color combination to dazzle the eye.
_____36. Van Gogh painted active paintings, expressing the emotional aspects of nature.
_____37. The Japanese printmaker, Hokusai, portrayed the emotional aspects of nature, usually depicting man as an insignificant observer.
_____38. The Native American rug had patterns of red and black on a white background.
_____39. "I really like this work," said the critic to the artist. "It makes me feel good."
_____40. *Art News* published an article on Islamic mosque lamps.

Short answer-essay

41. What type of activity would an art historian be involved with in determining the context of an ancient artifact?

42. How would that activity change if the art historian was documenting a contemporary artist's work?

Continued

43. Briefly tell the difference between informed preference and personal preference when evaluating an art work.

44. Describe the role of art museums.

45. List three things that might help in interpreting an art work?

46. Define what monitoring means in regards to art production.

47. Briefly explain the processes for making a relief print.

48. Describe what hierarchy means in art.

49. List five purposes of art

50. Respond briefly to "Art As a Reflection of Culture."

The Art World Acceptance Form

Name_____ Class _____

The Art World is willing to convey the status of art connoisseur on the student who successfully completes this form. The form will be evaluated and the status will thereby be determined. Other status for less successful attempts will be amateur and art nerd.

Matching:

__I__1. Expressive	A. Image of a person, usually of their head and upper body.
__S__2. Abstraction	B. Process of evaluating an art work, according to criteria.
__G__3. Assemblage	C. Having no recognizable subject matter.
__K__4. Context	D. Being different or having differences.
__R__5. Hedonistic	E. Philosophy that defines What is Art? or When is it Art?
__H__6. Realistic	F. Organized by rank or degree.
__M__7. Interpretation	G. A sculpture made from assembled objects or parts.
__J__8. Contemporary	H. Looks real or imitates nature.
__Q__9. Intent	I. Communicates emotions or feelings.
__P_10. Artifacts	J. Belonging to the same time.
__S_11. Institutional	K. Conditions or circumstances surrounding an object.
__D_12. Diversity	L. Standard on which a judgment may be based.
__C_13. Non-objective	M. To explain the meaning of.
__N_14. Symbolic	N. Represents something else.
__O_15. Tradition	O. Beliefs or customs, inherited patterns of thought or action.
__E_16. Aesthetics	P. Simple tools or functional objects.
__L_17. Criteria	Q. Intended purpose or meaning
__B_18. Critique	R. Deals with the portrayal of pleasurable aspects, enjoyable.
__F_19. Hierarchy	S. Society or institute that establishes a practice or custom.
__A_20. Portrait	T. Uses recognizable subject, but portrays it in an unrealistic manner.

Fill-in the blanks

21. Multiple copies of a print are called an _____EDITION_____.

22. The view of art that asserts that art is an instrument to produce affects; usually for social, political, moral, or economic purposes is _INSTRUMENTALIST__.

23. A three-paneled art work often used as an altarpiece is a _____TRIPTYCH_____.

24. Printmaking was developed by the _____CHINESE___ culture over 2000 years ago.

25. In the __INTERPRETATION__ stage of criticism you can use titles, background information of the art work or artist, symbols, and personal experiences to assist the critic

Continued

Following are descriptions of various views of art. Decide which view fits the description.

A. Realistic	C. Hedonistic	E. Institutionalist	G. Feminist
B. Expressive	D. Instrumentalist	F. Formalist	H. Other

__D___26. Picasso paints a picture depicting the atrocities of the Spanish Civil War.
__E___27. A Native American rug is hung on the wall in a museum display.
__G___28. Faith Ringgold completes a story quilt, using the theme of motherhood.
__A___29. Richard Estes paints *Diner,* a Photo-Realist art work.
__E___30. A Mayan polychrome spoon is purchased by The Metropolitan Museum of Art.
__C___32. The floral still-life was voted "Best Liked" art work of the show.
__F___33. The Russian painter, Kandinsky, was one of the first to paint non-objective art.
__A___34. African sculptures of animals are remarkably naturalistic.
__F___35. Bridget Riley paints patterns of line and/or color combination to dazzle the eye.
__B___36. Van Gogh painted active paintings, expressing the emotional aspects of nature.
__B___37. The Japanese printmaker, Hokusai, portrayed the emotional aspects of nature, usually depicting man as an insignificant observer.
__F___38. The Native American rug had patterns of red and black on a white background.
__C___39. "I really like this work," said the critic to the artist. "It makes me feel good."
__E___40. *Art News* published an article on Islamic mosque lamps.

Short answer-essay

41. What type of activity would an art historian be involved with in determining the context of an ancient artifact?

Investigation, research, and/or detective work

42. How would that activity change if the art historian was documenting a contemporary artist's work?

Inquiry, communication, and/or dialogue

Continued

43. Briefly tell the difference between informed preference and personal preference when evaluating an art work.

Informed preference is based on knowledge. The critic has had to describe, analyze and interpret before making judgments or evaluations

44. Describe the role of art museums.

To preserve and document art. They also display art.

45. List three things that might help in interpreting an art work?

Title of the art work, background information on the artist or art work, statement of artist's intent, symbols, feelings or emotions that might be expressed in the work, familiarity with traditions illustrated in the work, and personal experiences.

46. Define what monitoring means in regards to art production.

Monitoring begins with the outset of the production. Each stage or process should be monitored to determine the degree of compliance to the criteria previously established.

47. Briefly explain the processes for making a relief print.

Engrave the design into the printing plate, prepare print paper, ink plate, press plate inked-side down onto paper, apply uniform pressure, pull off paper and set aside to dry.

48. Describe what hierarchy means in art.

Hierarchy means that certain art forms are ranked more important than others. This ranking changes from culture to culture and may even change within the chronological history of a culture.

49. List five purposes of art

Religious, political, social, decorative, and self-expression. Others might be documentation, story-telling or narrative, utility, advertisement

50. Respond briefly to "Art As a Reflection of Culture."

This should be a personal response and the only deduction would be for no answers or disassociated answers.

To Whom It May Concern:

Your class has been chosen to complete a mural depicting the theme "Celebrations of Diversity."

The creation of the mural must involve every student in the class. It must represent a world-wide view of cultures, and also illustrate the purposes of art creation.

Distinguished members of The Art World will judge the effectiveness of the mural according to the following criteria:

- Aesthetically speaking, what view of art does the completed mural represent?
- Critically speaking, is the mural a fair, good, or exceptional example of that particular view of art?
- Historically speaking, is the mural a reflection of the context of the class? What is the general context of the artwork? Will the artwork obtain historical significance?
- Artistically speaking, does the artwork display the skills and techniques of advanced artians? Is it displayed appropriately, and does it reflect the aspirations of the entire class?

Upon the completion, The Art World will determine the mural's acceptance into the World of Art.

Thank you for your consideration.

Sincerely,

The Art World

REALISTIC

Looks real or life-like.

Imitates, mimics or copies the real object.

Quality judged by faith-fulness to the model.

Accurate representations of nature or life.

Originally, idealized; later realistic.

EXPRESSIVE

- Communicates strong feelings,ideas, moods,or emotions of the artist.
- Can be ugly, because it's based on a truth.
- Quality is based on the ability to arouse the greatest emotions.
- Can use symbols.

HEDONIST

"I like the artwork, it gives me pleasure."

Based on the idea that pleasure is good and pain is bad.

Quality is based on degree of individual pleasure achieved.

Idealized view.

FORMALIST

Mainly concerned with elements and principles (line, color, shape, etc.).

Quality based on degree of coordination between all parts.

Doesn't rely on subject matter or viewer's past experiences.

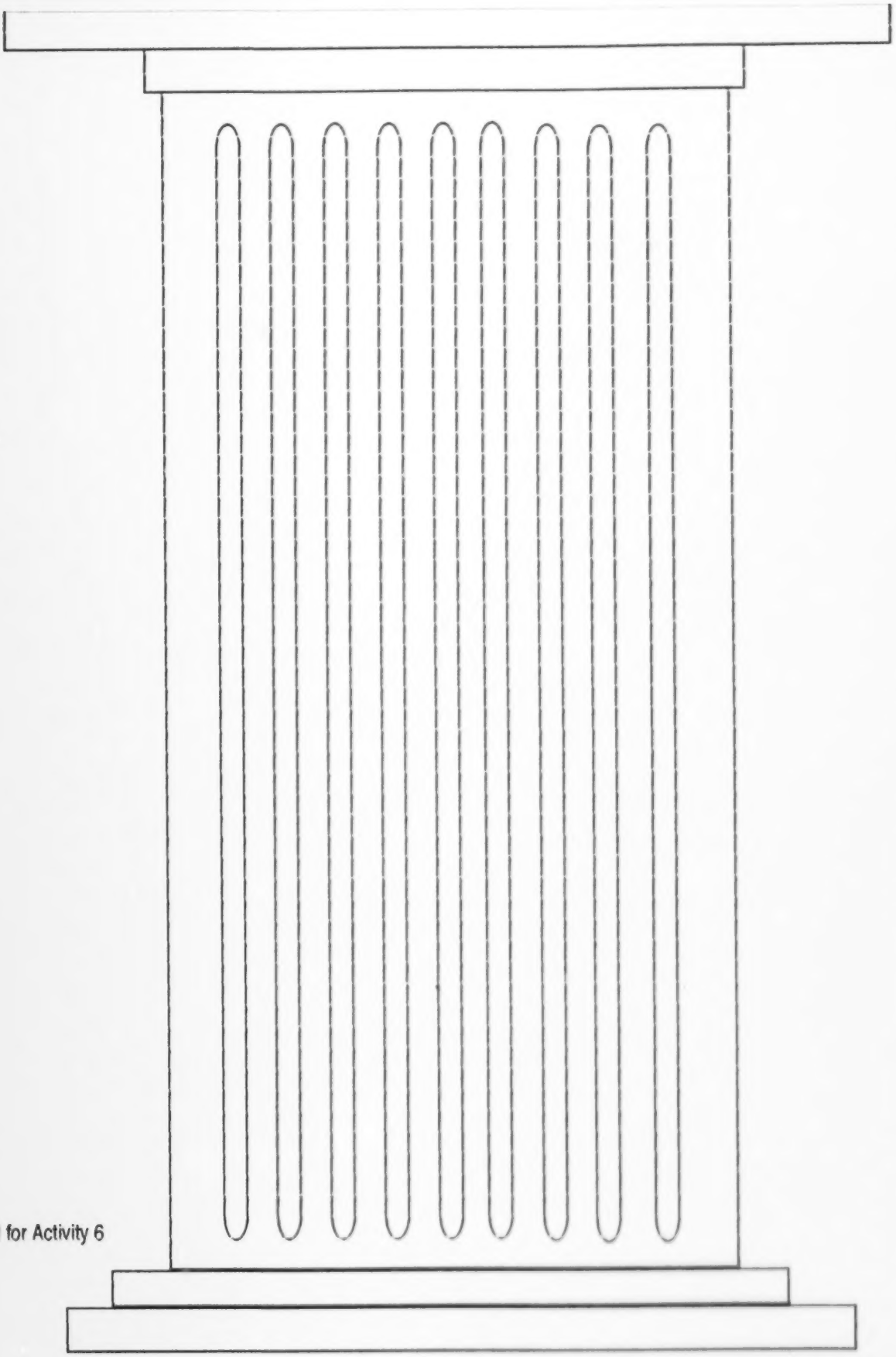
FEMINIST

Interpreted through a woman's point of view.

Quality based on aspects of being a woman.

Less distinction between art and craft.

Considers economic, class, gender, ethnic, and social context.



Aid for Activity 6

Design Chart

Principles of Art

Elements of Art	Balance	Unity	Variety	Contrast	Repetition	Movement	Emphasis	
Color								
Line								
Shape								
Value								
Texture								
Space								
Form								

Aid for Activity 7

BEST COPY AVAILABLE

INSTITUTIONALIST

It is art because is it exhibited or displayed. An institute (gallery, museum, or publication) has called this art. Quality based on status or recognition. Stresses role of social practices and institutions.

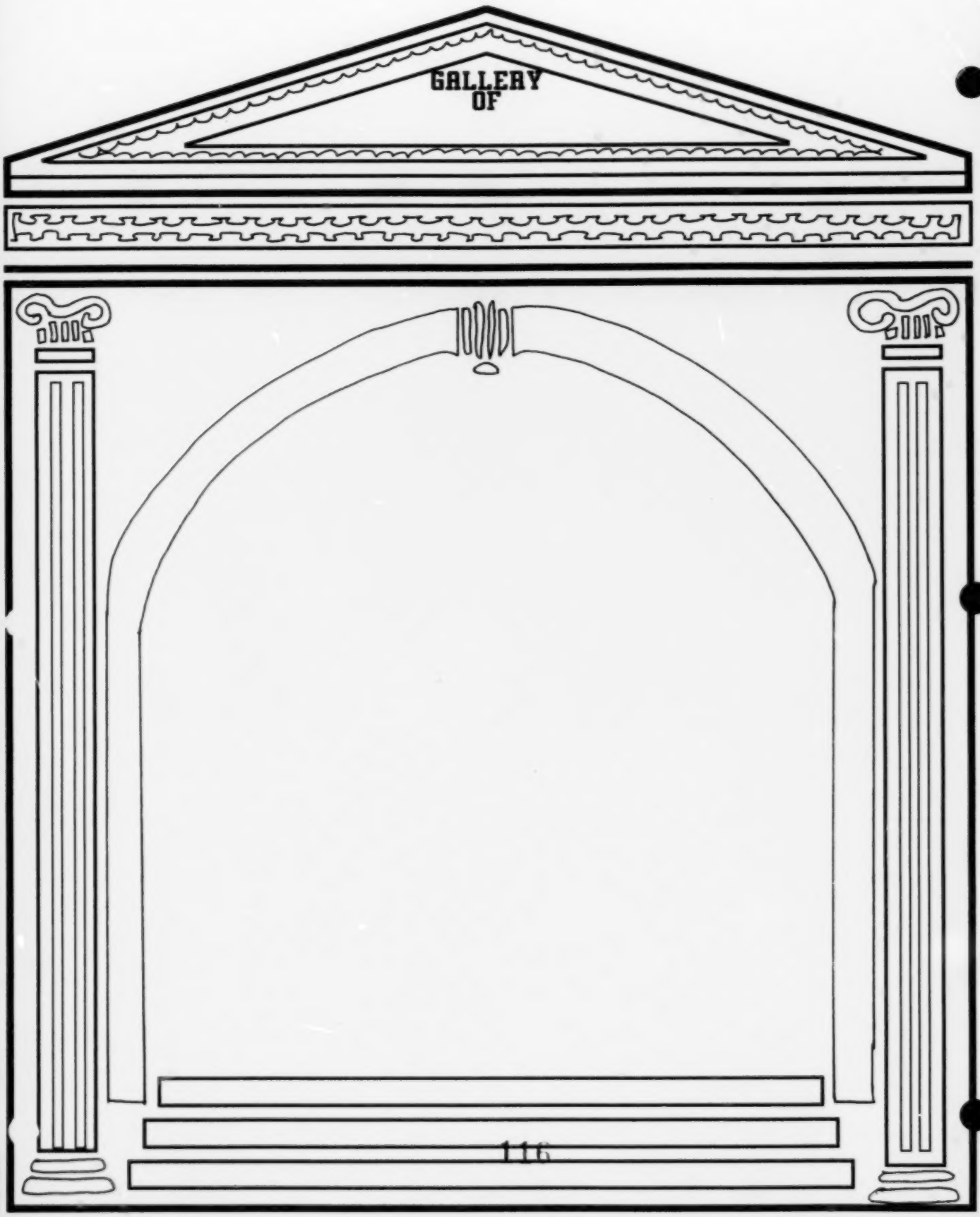
INSTRUMENTALIST

Serves a social, political, moral or economical purpose.

Quality based on the greatness of its purpose.

Art is an instrument to produce effects.

Vivid and extensive experiences or purposes.



Aid for Activities 10a

PAINTING	AFRICAN
SCULPTURE	AFRICAN
DRAWING	AMERICAN
PRINTMAKING	NATIVE
PHOTOGRAPHY	AMERICAN
ARCHITECTURE	LATINO
REALISM	HISPANIC
EXPRESSIONISM	WESTERN
FORMALIST ART	AMERICAN
INSTITUTIONAL	SOUTHEAST
INSTRUMENTALIST	ASIAN
FEMINIST ART	OCCIDENTAL
ABSTRACTION	CHINA
NON-OBJECTIVE	JAPAN
ART	INDIA
PORTRAITURE	ISLAMIC ART
LANDSCAPE	DECORATIVE
CITYSCAPE	ARTS
SEASCAPE	FOLK ART
NATURE	OCEANIC

Realistic

Expressive

Hedonist

Formalist

Feminist

Institutionalist

Sociological

Neo-Rationalist

Instrumentalist

Value System

SOCIOLOGICAL

- Displays strong social ideals or values.
- Similar to Instrumentalist, but has stronger social determination.
- Used to force revolutionary ideas.
- Quality based on deep social or political values.

NEO-RATIONALIST

Follows a standard guide as a masterpiece.

Evaluation determined by rational rules defining masterpieces.

Quality based on degree of adherence to objective criteria.

VALUE SYSTEM

This art reflects the value systems of its culture (i.e., sociological, economical, moral, or political).

Quality is based on degree of integration of those values within the artwork.

Supplemental Materials

Following is a list of supplemental materials that can be used in extending concepts given in "Celebrations of Diversity.":

- Aesthetic aids for teaching Sociological, Neo-Rational, and Value Systems (Aid for Activities 12, 13, and 14)
- Criticism aid for criticism activity (Supplemental 1, 2, and 3)
- Art History birthday list of artists (Supplemental 4)
- Blank lesson plan formats (Supplemental 5 and 6)
- Blank unit plan format (Supplemental 7)
- Worksheet for determining images (Supplemental 8)
- Glossary (Supplemental 9a and 9b)
- Reference list (Supplemental 10a, 10b, 10c, and 10d)

Following is a brief description of the supplemental aids:

AESTHETICS: these aids (Aid for Activities 12, 13, and 14) can be used to extend the aesthetic theories already introduced within the unit to include Sociological, Neo-Rational, and Value Systems. Following is background information:

- Sociological: Also called the Marxist, Fascist, and Nazi theory. This theory was developed during the mid 20th century and is similar to the Instrumentalist theory, but more directed toward furthering social ideals. It rejects the nonconformism and total freedom of the artist and believes that the artist's inner world is too narrow, and must embrace deeper social values. Quality of an art work is determined through its association with values: social, moral, historic, economic, and religious. This view assumes a connection between art as a radical means of communication and the social forces for promulgation of revolutionary ideas. Art is explained in the terms of historical conditions (contextual analysis). It ignores the aesthetic character of art and does not allow art to viewed for its special aspects, rather art works are identified with their contexts. This view rejects the idea that aesthetic value is relative to the economic system.

- Neo-Rational: Also called the Objective Criteria theory. This view is a major 20th century idea based on the ideas of Aristotle. The theory asserts that there is a rational framework for evaluation which is found in art masterpieces. It asserts if there are masterpieces, then their standards guide our selection of objective criteria. Judgment is based on deductive reasoning: (1) all works of art which have properties A, B, and C are masterpieces; (2) this art work has properties A, B, and C; (3) therefore, this art work is a masterpiece.

- Value System: This is not an aesthetic theory as much as it is a view of art to define non-Western art forms. It is similar to instrumentalist and sociological theories, but is based more on the value system of the culture in which the art work is produced. This view asserts that art reflects the value systems of its cultures, such as sociological, economical, moral, or political. Quality is based on degree of integration of those values within the art work.

CRITICISM: these aids (Supplemental 1, 2, and 3) are designed to be used as a criticism activity for any image. The aids can be duplicated and each numbered question cut into a small square. The students then choose a square and respond to the question presented on the square. The concepts on the squares are related the criticism model introduced in the unit, and the numbers on the squares relate to the following four components:

- Numbers 1 to 8 deal with Description
- Numbers 9 to 25 deal with Analysis
- Numbers 26 to 36 deal with Interpretation
- Numbers 37 to 42 deal with Judgment

The students can respond verbally or can write a short definition on the square. The students can also identify which one of the four components relates to their question.

ART HISTORY: an artist birthday list (Supplemental 4) is provided so that students can relate to a more personal side of artists. The students can research other artists' birthdates and add them to the list.

BLANK LESSON AND UNIT PLAN FORMATS: are provided so the instructor can extend the unit or develop other units using the same format (Supplemental 5, 6, and 7).

WORKSHEET FOR DETERMINING IMAGES: this form (Supplemental 8) can be used in determining what images to use for various concepts within the lesson. The format is designed so the instructor will evaluate the types of images to be used. There is also a place for comments so the instructor can list resources, sources, or notes regarding the criteria for choosing the images.

GLOSSARY: is provided to correspond with the vocabulary words from each lesson (Supplemental 9a and 9b).

REFERENCES: are provided for the instructor to locate sources for extended background information or images (Supplemental 10a, 10b, 10c and 10d).

WHO WHAT WHERE HOW WHY
1. **What** kinds of colors do you see?

WHO WHAT WHERE HOW WHY
2. **What** kinds of lines do you see?

WHO WHAT WHERE HOW WHY
3. **What** kinds of shapes do you see?

WHO WHAT WHERE HOW WHY
4. **What** kinds of textures do you see?

WHO WHAT WHERE HOW WHY
5. **What** kinds of values do you see?

WHO WHAT WHERE HOW WHY
6. **What** kind of space is used?

WHO WHAT WHERE HOW WHY
7. **What** kind of form is used?

WHO WHAT WHERE HOW WHY
8. **What** objects do you see?

WHO WHAT WHERE HOW WHY
9. **What** kind of balance is used?

WHO WHAT WHERE HOW WHY
10. **Where** do you see light areas?

WHO WHAT WHERE HOW WHY
11. **Where** do you see dark areas?

WHO WHAT WHERE HOW WHY
12. **What** is the first thing you see?

WHO WHAT WHERE HOW WHY
13. **Where** do you see movement?

WHO WHAT WHERE HOW WHY
14. **Where** do you see rhythm?

WHO WHAT WHERE HOW WHY
15. **Where** do you see variety?

WHO WHAT WHERE HOW WHY
16. **What** do you see repeated?

WHO WHAT WHERE HOW WHY
17. **What** are the color relationships?

WHO WHAT WHERE HOW WHY
18. **What** are the shape relationships?

WHO WHAT WHERE HOW WHY
19. **What** are the textural relationships?

WHO WHAT WHERE HOW WHY
20. **What** are the size relationships?

WHO WHAT WHERE HOW WHY
21. **What** element is dominant?

WHO WHAT WHERE HOW WHY
22. **Where** is the center of interest?

WHO WHAT WHERE HOW WHY
23. **Where** are there contrasts?

WHO WHAT WHERE HOW WHY
24. **How** is unity achieved?

WHO WHAT WHERE HOW WHY
25. **What** is the dominate principle?

WHO WHAT WHERE HOW WHY
26. **What** is the title?

WHO WHAT WHERE HOW WHY
27. **When** was it make?

WHO WHAT WHERE HOW WHY
28. **What** is the subject matter?

WHO WHAT WHERE HOW WHY
29. **Who** made it?

WHO WHAT WHERE HOW WHY
30. **Where** was it made?

WHO WHAT WHERE HOW WHY
31. What is the artist's intent?

WHO WHAT WHERE HOW WHY
32. What mood do you perceive?

WHO WHAT WHERE HOW WHY
33. What is the artwork's meaning?

WHO WHAT WHERE HOW WHY
34. What words describe the meaning?

WHO WHAT WHERE HOW WHY
35. How does the work make you feel?

WHO WHAT WHERE HOW WHY
36. What symbols do you see?

WHO WHAT WHERE HOW WHY
37. What is your judgment of it?

WHO WHAT WHERE HOW WHY
38. What do you dislike about the work?

WHO WHAT WHERE HOW WHY
39. What do you like about the work?

WHO WHAT WHERE HOW WHY
40. What is the main function of this art?

WHO WHAT WHERE HOW WHY
41. What is your personal preference?

WHO WHAT WHERE HOW WHY
42. What was your first impression?

ARTIST'S BIRTHDAYS

JANUARY

1 Alfred Stieglitz, 1864
7 Albert Bierstadt, 1830
10 Barbara Hepworth, 1903
11 Alexander Calder, 1870
12 John Sargent, 1856
14 Berte Marisot, 1841
19 Paul Cezanne, 1839
23 Edouard Manet, 1832
28 Jackson Pollock, 1912
28 Claes Olderberg, 1929

FEBRUARY

3 Norman Rockwell, 1894
4 Fernand Leger, 1881
8 Franz Marc, 1880
12 Max Beckman, 1884
13 Grant Wood, 1892
19 Gabriela Munter, 1877
20 Ansel Adams, 1902
21 Constantin Brancusi, 1876
24 Winslow Homer, 1836
25 Pierre August Renoir, 1841
26 Honore Daumier, 1808

MARCH

1 Oscar Kakoschka, 1886
5 Giovanni Tiepolo, 1696
6 Michelangelo, 1475
7 Piet Mondrian, 1872
9 David Smith, 1906
14 Diane Arbus, 1923
16 Rosa Bonheur, 1872
19 Georges de la Tour, 1583
19 Joseph Albers, 1888
20 George C. Bingham, 1811
21 Hans Hoffman, 1880
22 Anthony Van Dyke, 1599
23 Juan Gris, 1887
30 Francisco de Goya, 1746
30 Vincent Van Gogh, 1853

APRIL

2 Max Ernst, 1891
4 Edward Hicks, 1780
6 Raphael, 1483
12 Imogen Cunningham, 1883
12 Robert Delauney, 1885
15 Leonardo da Vinci, 1452
15 Theodore Rousseau, 1812
16 Elizabeth Vigee-Lebrun, 1755
20 Juan Miro, 1893
22 Odilon Redon, 1840
23 J.M.W. Turner, 1775
24 William de Kooning, 1904
26 Eugene Delacroix, 1798

MAY

1 Georges Innes, 1825
4 Frederick Edwin Church, 1826
6 Ernst Kirchner, 1880
13 Joseph Stella, 1887
13 Georges Braque, 1882
14 Thomas Gainsborough, 1727
15 Jasper Johns, 1930
21 Albrecht Durer, 1474
21 Henri Rousseau, 1844
22 Mary Cassatt, 1844
22 Marisol, 1930
23 Franz Kline, 1910
25 Dorethea Lange, 1895
27 Georges Roualt, 1871

JUNE

1 Red Grooms, 1937
3 Raoul Dufy, 1877
6 Velasquez, 1599
7 Paul Gauguin, 1848
8 Frank Lloyd Wright, 1867
10 Gustav Courbet, 1819
11 John Constable, 1776
13 Christo, 1935
16 Jim Dine, 1935
25 Sam Francis, 1923
28 Peter Paul Rubens, 1577

JULY

6 Frida Kahlo, 1907
7 Marc Chagall, 1887
8 Artemisia Gentilesch, 1593
8 Kathe Kollwitz, 1867
9 David Hockney, 1937
10 Camille Pissarro, 1830
10 J. M. Whistler, 1834
10 Georgio de Chirico, 1888
12 Amedeo Modigliani, 1884
12 Andrew Wyeth, 1917
14 Gustav Klimt, 1862
15 Rembrandt, 1606
19 Edgar Degas, 1834
22 Edward Hopper, 1882
22 Alexander Calder, 1898
28 Marcel Duchamp, 1887
30 Henry Moore, 1898

AUGUST

7 Emil Nolde, 1867
8 Andy Warhol, 1931
10 William Harnett, 1848
12 George Bellows, 1882
21 Aubrey Beardsley, 1872
29 J. A. D. Ingres, 1780
30 Jacques Louis David, 1748

SEPTEMBER

2 Romere Bearden, 1914
3 Suzanne Valadon, 1865
3 Louis Sullivan, 1856
7 Grandma Moses, 1860
7 Jacob Lawrence, 1917
12 Ben Shahn, 1898
13 Robert Indiana
23 Paul Delvauz, 1897
25 Mark Rothko, 1903
26 Theodore Gericault, 1791
28 Caravaggio, 1573
29 Francois Boucher, 1703

OCTOBER

4 Frederick Remington, 1861
10 Antoine Watteau, 1684
19 Umberto Boccioni
21 Katsuchika Hokusai, 1760
22 Robert Rauschenberg, 1925
25 Pablo Picasso, 1881
27 Roy Lichtenstein, 1923
28 Francis Bacon, 1909
30 Angelica Kauffman, 1471
31 Joannes Vermeer, 1632

NOVEMBER

1 Benvenuto Cellini, 1500
2 Jean Baptiste Chardin, 1699
7 Francisco de Zurbaran, 1598
8 Charles Demuth, 1883
10 William Hogarth, 1697
11 Paul Signac, 1863
11 Edouard Vuillard, 1868
12 Auguste Rodin, 1840
14 Claude Monet, 1840
15 Georgia O'Keeffe, 1887
21 Rene Magritte, 1898
24 Henri Toulouse-Lautrec, 1864
26 George Segal, 1924
28 Morris Louis, 1912

DECEMBER

1 Georges Seurat, 1859
3 Gilbert Stuart, 1755
4 Wassily Kindinsky, 1866
5 Walt Disney, 1901
7 Stuart Davis, 1894
8 Aristide Maillol, 1861
8 Diego Riviera, 1886
12 Edvard Munch, 1863
12 Helen Frankenthaler, 1928
18 Paul Klee, 1879
20 Pieter de Hooch, 1620
21 Masaccio, 1501
24 Joseph Cornell, 1903
31 Henrie Matisse, 1869

Lesson

OBJECTIVES: The students will be able to:

LESSON CONTENT/SKILLS FOCUS:

RESOURCES/MATERIALS:

VOCABULARY/DEFINITIONS:

ACTIVITIES:

EXTENSIONS:

ADAPTATIONS:

EVALUATIONS:

ARTS:

DISCIPLINES:

NATIONAL STANDARDS:

Supplemental 6

KEY: (H) History, (C) Criticism, (A) Aesthetics, (P) Production

UNIT THEME/CONCEPT:

LESSON THEME/CONTENT-SKILLS FOCUS	Art History	Art Criticism	Aesthetics	Production

Worksheet for Determining Images

Unit:_____ Lesson:_____ Concept:_____

Consider the following criteria when choosing images for art instruction.
Put a check, actual number, or percentage on the line in front of the concept.

Cultures:

___ Western ___ Native American ___ African
___ Latino ___ Asian American ___ Occidental
___ Islamic ___ African American ___ India
___ Oceanic ___ Mexican American ___ Other

Gender:

___ Women ___ Men ___ Unknown

Art Forms:

___ Painting ___ Sculpture ___ Photography
___ Printmaking ___ Architecture ___ Drawing
___ Folk art ___ Decorative art ___ Other

Chronology:

___ Ancient ___ Contemporary ___ Other

Media:

___ paint ___ stone ___ clay
___ wood ___ pencil ___ charcoal
___ ink ___ film ___ computer
___ pastel ___ marker ___ other

Approaches:

___ realistic ___ non-objective ___ expressive
___ abstract ___ symbolic ___ other

Purposes:

___ religious ___ political ___ social
___ decoration ___ self-expression ___ utility
___ narration ___ documentation ___ commercial
___ amusement ___ entertainment ___ other

Subject matters:

___ still life ___ non-objective ___ landscape
___ figure ___ cityscape ___ seascape
___ fantasy ___ other

Themes:

___ nature ___ portrait ___ war
___ deity ___ mother and chile ___ families
___ genre ___ formal qualities ___ other

Comments (could include resources):

Supplemental 8

Glossary

abstraction: uses recognizable subjects portrayed in an unrealistic manner
aesthetics: philosophical approach to What is art? or When is it art?
amateur: a person who is not an expert
analysis: examination to determine parts and relationships
articulate: expressing oneself readily and effectively
artifacts: simple tools or functional objects
assemblage: a sculpture made from assembled objects or parts
beauty: qualities that give pleasure to the senses or exalt the mind
biased: having prejudices, or preconceived opinions
brainstorm: sudden burst of inspiration, usually brought on by contemplation
connoisseur: a critical judge in matters of art or taste
contemporary: belonging to the same time
content: idea, mood, feeling, or message contained within a work of art
context: conditions or circumstances surrounding an object
critique: a critical evaluation or review
criteria: standard on which a judgment may be based
decorative arts: also called applied arts, crafts, or formerly minor arts; primarily all art forms not considered fine art
distortion: to twist or reproduce inaccurately
diversity: being different or having differences
edition: a series of identical prints
elements: color, line, shape, texture, value, form, and space
emotionalism: shows intense feelings
essence: the basic nature or quality
exaggeration: to enlarge or overstate
expressive: communicates emotion, ideas, or feelings
feminist: deals with female issues
fine art: forms created to involve perceivers in aesthetic experiences
folk art: traditional art forms, usually functional and unsophisticated
formalist: deals with formal qualities
format: the particular form of an object
formative: while something is being formed

Supplemental 9a

functional: a utilitarian object whose design is determined by use
gender: classification of male or female
griot: "professional rememberers" of African cultures; passes traditions orally
hedonistic: deals with the portrayal of pleasurable aspects; enjoyable
hierarchy: organized by rank or degree
ideal: standard of perfection, beauty, or excellence
imitationalism: copies or imitates another
informed preference: judgment based on information or knowledge
institutional: a society or corporation that establishes a practice or custom
instrumental: acting as an instrument or means to accomplish something
intent: purpose or meaning
interpretation: to explain the meaning of
likeness: resemblance or copy
mimetic: resembles the real person or object
motif: dominant idea or central theme
naturalism: emphasis on the imitation of nature; realistic
non-objective: similar to non-represtational, opposite of naturalism or realism
non-representational: does not have a recognizable subject matter or objects
norm: average or normal
pleasurable: pleasant, gratifying
portrait: images of a person, usually consisting of the head and upper body
realistic: looks real or imitates nature
prejudice: to form an opinion without acquiring knowledge
primitive: ancient, antiquated, crude or not derivative
principles: outcomes of using elements; (i.e., balance, unity, variety, contrast)
representational: represents a real object or concept
symbolic: represents something else
symmetrical: one part exactly corresponds with another; mirror image
The Art World: a supposed organization or society that monitors affairs of art
theme: the subject or topic of an artwork
traditions: beliefs or customs; inherited patterns of thought or action
triptych: a three paneled art work, usually depicting sequences or series.
unique: being the only one of its kind
Western: having origins from Western European cultures

Supplemental 9b

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